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Music and Libraries

MUSIC AND LIBRARIES

A series of papers designed to promote music as a factor in American librarianship

Music and Libraries

Selected Papers of the

MUSIC LIBRARY ASSOCIATION

Presented at its
1942 Meetings

Edited by
RICHARD S. HILL

MUSIC LIBRARY ASSOCIATION
AMERICAN LIBRARY ASSOCIATION

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FOREWORD

Libraries of music are not new. For hundreds of years lovers of the art have assiduously collected manuscripts and books and scores which represented those manifestations that most appealed to them. Catalogs of musical collections are numerous, and bibliographic discussions of important musical imprints are far from uncommon. Nevertheless, the incorporation of music into the realm of active American librarianship is an achievement of the past generation or so. The very fact of this accomplishment naturally opens up untold problems and possibilities for librarians who, with music teachers and musicologists and "musicophiles," will materially influence American musical culture in the years to come. This modest collection of essays can scarcely claim to be more than a short step toward affecting that culture, but its appearance is surely an affirmation of music's increasing importance in the American library.

The Music Library Association is happy to produce a volume* which is truly unprecedented in library literature. It is even happier to have secured the collaboration of the American Library Association, the parent of all library organizations. A bright hope exists that these two societies will bring music new benefits through the affection of art-devoted librarians.

EDWARD N. WATERS
President, Music Library Association.

February 23, 1943.
Washington, D. C.

* Copies of this book may be obtained from the Secretary of the Music Library Association, Miss Catherine V. Nimitz, Music Division, D. C. Public Library, Washington, D. C., and from the American Library Association, 520 North Michigan Avenue, Chicago, Illinois.

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THE CARNEGIE MUSIC SETS

Florence Anderson
The Carnegie Corporation of New York, New York City

I WELCOME the opportunity to talk to this group about Carnegie music sets because upon you librarians rests to a large degree the fate of the Corporation program in the distribution of this material. Although I shall refer most frequently to music sets in colleges, the argument applies equally to public libraries, museums and all other institutions which conceive of their function as educational. Our distribution has included a wide variety of recipients, and we have found that the effectiveness of a set depends not on the place but on the person.

As librarians you will agree that books are basic to a liberal education and that the library is the heart of an academic institution. I think we have also reached the point in our civilization where we can state without much opposition that art and music are highly desirable components of that culture which education is supposed to foster. To understand art, we must see it—at least in the form of good reproductions; to appreciate music, we must hear it frequently—and good recordings make this possible. The conclusion follows that looking at pictures, listening to music, reading books are all part of the educational process, and as such require library facilities. This threefold conception of the scope of the library, actuated by tangible assistance in providing equipment, may prove to be one of the Corporation's greatest contributions to liberal education. If it does, it will be largely because there are librarians who have the imagination and knowledge to use prints and discs with the enthusiasm and skill they apply to the circulation of books.

Judging from the number of requests we receive, I am beginning to think that everyone is familiar with the Carnegie music sets, but for the benefit of anyone who is not, perhaps I should pause for a brief identification. The original set intended for colleges contained a phonograph, over 900 records, miniature scores and books. A smaller set, assembled for secondary schools and later allocated also to a few colleges and to other institutions, contained only the phonograph and about 600 records. A more complete description of the material and a detailed account of how it was selected and assembled is contained in a pamphlet by Mr. Lester, Secretary of the Corporation, and I have also written a memorandum describing various ways in which the sets have been used. If anyone wants copies of these, the Corporation is glad to furnish them on request.

It has been suggested that I tell you something of the origin, the purpose and, if possible, the philosophy of the Corporation program

in the distribution of this material. Like most good ideas or discoveries, the idea of placing music sets in colleges did not spring full grown, but developed slowly out of what had gone before: in this case, the general library interests of the Corporation and its program in the fine arts.

Changes in higher education in the early 'twenties tended toward increased use of the library; the student was encouraged to read many books on a subject rather than to follow a standard textbook. In order to help colleges meet this new demand, the Corporation made a series of grants to selected institutions for the purchase of books *for general undergraduate reading.*

At about the same time, the Corporation under the leadership of Mr. Keppel decided to enter the art field, and its advisory committee recommended that training art teachers and supplying equipment for colleges were the best things we could do. The demand for art courses was growing faster than the colleges could keep up with it; suddenly they were faced with the necessity of providing a library for a new department. Funds were limited and the smaller institutions in particular didn't know what to buy or where to buy it. The Corporation therefore undertook to assemble and distribute sets of *arts teaching equipment,* containing books, photographs and color reproductions, and original prints. When these sets were made up, Thomas Whitney Surette, who was a member of the committee, suggested the inclusion of books on music, but it was decided to limit the sets to the visual arts and to take up later the question of similar sets for music.

These two programs for colleges formed the basis of the music set program, which combined certain features of each. A number of colleges used part of their library grants to stock "browsing rooms," and all the books purchased were, under the conditions of the grants, aimed at the general student rather than the specialized interests of graduate students or professors. This general interest was foremost in the minds of those who planned both the art and the music sets, but it was emphasized more in the latter. The word *study,* for example, was substituted for teaching: Music Study Material—focusing on the student rather than on the professor.

Two sentences which occurred again and again in our letters to colleges state the purpose of the music sets: "The set is intended for the use of undergraduates interested culturally rather than professionally in music. It should be kept in a convenient location, easily accessible to students at all reasonable hours." These sentences I believe express the most important and original idea advanced through this program—the idea that the college should make available to all students equipment for the appreciation and enjoyment of music. Although many college administrators were slow or neglectful in pro-

viding teaching equipment for their music departments, it was generally agreed that it was the responsibility of the college to do so. What they didn't realize, and what we hoped to impress upon them, was that the music library should no more be limited to the students enrolled in music courses than the browsing room should be limited to students of literature.

And this is where the librarians can help us. If you think of the music library as part of the general library, you will see to it that it serves the general student, not just the music major. In doing this, you will not be satisfied to limit your work to the circulation of books *about* music or of scores, which are useful only to the musically literate. You will feel an equal responsibility toward the circulation of records. Also, it is up to you to see that funds are allocated from the library budget for the purchase of records. If they must be purchased from the music department budget, one can't blame the music professor for selecting what he wants to teach with and taking mighty good care of it. When music is purchased from library funds it is for everyone and can be used as freely as books.

We believe that music, like reading, should be a leisure-time activity—recreation of a constructive nature; that while it is the responsibility of the college to provide the equipment, its use should be left to the initiative of the student, with, of course, a certain subtle guidance, the techniques of which are familiar to all librarians.

The further we went in the distribution of these sets, the more convinced we became of the value of this idea. At first there was little distinction made between use by students and use by teachers in the classroom; but as the program developed, more and more sets were placed in libraries and in student unions. Experience taught us that, under such conditions, our idea was more likely to be carried out.

This growing emphasis on student use is also reflected in the contents of the set. The records were originally and still are selected from the standpoint of an anthology, but the early set contained a great many pieces which were chosen primarily as examples to be used by the instructor. In revising the collection in 1936 and in subsequent years, the listener rather than the teacher has been given first consideration, and the current set more adequately reflects the resources of the literature. When we found from experience that the scores and books were used almost entirely for class assignments, it was decided that the more general purpose we had in mind would be equally well served by the smaller set, which contained only the phonograph and records.

People show surprise when we tell them that we are discontinuing the distribution of art and music sets, and assume that we are dissatisfied with the results to date or that we labor under the mistaken impression that the saturation point has been reached. To the officers

of the Corporation, the surprising thing is that we have continued so long. The general policy of the Corporation has been to demonstrate the usefulness of an idea and then leave it for public, private, or institutional funds to keep going if it's really good. In the case of the music sets, we set out to demonstrate that a music library was not only a necessity for the music teacher but formed a part of the broader cultural opportunities which a college should offer its students. The experiment was later extended to include secondary schools, public libraries and other educational institutions where the material proved equally effective. We hoped that if people used this material, and they certainly did when given a chance, it would soon become an important item in the wardrobe of every well dressed library and be considered a necessity rather than a luxury.

Funds for the distribution of sets were appropriated by the Trustees on a year to year basis and we have thought each year might be the last. It is always difficult to cut off a program of this kind and it might be said that our heart ruled our head in continuing as long as we have, for certainly a fairly good demonstration could have been made with less than the 400 odd sets so far allocated. Although we decided some time ago that well-to-do institutions should no longer be considered, it has been hard to turn a deaf ear to the struggling isolated college for whose students a Carnegie set would provide almost the only opportunity to hear good music. To make more gradual the transition between Corporation giving and the hoped-for library purchasing of this equipment, we have limited the distribution for the past two years to institutions which are willing and able to pay half the cost. Even on this basis, we have had more requests than our yearly appropriations could fulfill.

Now that the program is drawing to a close, we should be in a position to appraise the results. This is more difficult than appears on the surface. In any valid testing procedure, all relevant factors must be kept constant while the factor in question is being analyzed. But we have no such laboratory set-up in which to test the value of the music sets. It is obvious to everyone that public taste and interest in music have advanced tremendously in the past decade. It is possible that the music sets scattered among educational institutions throughout the country may have had some slight influence in bringing this about. It is equally possible that this rising tide of interest caused the demand for and widespread use of this kind of material in the schools and colleges. All we can fairly say is that the Corporation has played a part in the general movement.

Another evidence of the success or failure of our demonstration would be the degree to which colleges purchased similar equipment for themselves. But here too other factors enter the picture. The 1930's were depression years and colleges were having a hard pull;

moreover, until our program definitely ended, each college could and did hope that it would get a set for nothing; in 1942, the colleges are faced with the myriad problems connected with the war and music will of necessity be pushed into the background. The fact therefore that relatively few institutions have bought or are buying music sets without Corporation help does not seem conclusively to prove the demonstration a failure, even though one of its chief purposes may not as yet have been achieved. Whether it is to be achieved in the future is up to you librarians.

Inasmuch as these record libraries have been made available in some 350 academic institutions enrolling approximately 200,000 students, not to mention the number of public libraries and museums, the program might be considered entirely successful if it could be said that all of these sets are being used to full advantage. Unfortunately, however, that is not true. There is no question that hundreds and hundreds of people have received pleasure and profit from the use of the sets, but we could cite a few instances in which the set is kept under lock and key, its existence unknown to the majority of the student body. In other places, lack of imagination on the part of those responsible and an overzealous care for the safety of breakable goods have prevented the free and easy use of the material which is essential if it is to provide the constructive creation we envisaged.

Mr. Keppel once jokingly told a worried college president that the Corporation would replace the first set which was entirely worn out from student use. It would be a hard claim to settle and I hope we won't be called on it. In a few cases where colleges which received the earliest sets have made a real effort to keep them up to date, we have given some assistance, but in general we have considered that the recipient of a set assumed a responsibility for making replacements and additions. The program would certainly be a tragic failure if the sets we distributed ceased to be available at the expiration of the limited period during which the original equipment would normally wear out.

By and large, however, the Trustees and officers of the Corporation are convinced that the distribution of music sets, for which $750,000 has been expended, is one of the most successful and useful programs they have ever undertaken. We believe that the lives of large though uncounted numbers of individuals have been enriched by this introduction to the enjoyment of music; we like to think that because of this program students in the future will be provided with similar opportunities. We have made a pretty good start and we have faith that the librarians, the college presidents and the music teachers will cooperate in carrying forward the idea that good records should be easily accessible to all.

Presented at Buffalo, Dec. 5, 1942.

MATERIALS FOR THE STUDY OF LATIN AMERICAN MUSIC

GILBERT CHASE
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TO SAY that the existing material on Latin American music is meagre is to indulge in understatement. But to say that it is increasing by leaps and bounds is no exaggeration. It is only natural, therefore, that this paper* should concern itself largely with the shape of things to come, since the past is unimpressive and the present already points to the future. In surveying the field I propose to deal briefly with (A) Literature, (B) Music and (C) Phonograph records.

One needs no apology for emphasizing bibliographies under the first heading, since they are the chief means we possess both for the accumulation of knowledge and the acquisition of material. We can as yet point to no single bibliographical publication devoted specifically to Latin American music. The nearest approach to this is probably the music section of the annual *Handbook of Latin American Studies,* of which a limited number of copies are reprinted in pamphlet form. Before dealing in greater detail with the *Handbook,* let me mention some general bibliographies that have considerable bearing upon Latin American music.

Dr. Julius Mattfeld's *The Folk Music of the Western Hemisphere; A List of References in the New York Public Library* (New York, 1925), contains about 230 items relating to Latin America, including Indian and Negro music, and musical instruments. It is a fundamental work. Prof. Ralph S. Boggs, of the University of North Carolina, drawing upon his extensive personal card file, has published various bibliographies on Latin American folklore, including folk music and dances. His *Bibliography of Latin American Folklore,* issued as a publication of the Inter-American Bibliographical and Library Association (Series I, vol. 5; New York, 1940), contains a section on "Poetry, Music, Dance and Games" which comprises 70 entries, most of them annotated. There are also some items pertaining to music in the General and Miscellaneous section.

Concentrating upon a single country, Prof. Boggs published in the *Boletin Bibliográfico de Antropología Americana* (vol. 3, no. 3, 1939; appendix) his *Bibliography of Mexican Folklore.* This has a section on Poetry, Music, Dances and Games with 267 entries, some of which are very fully annotated. It should be noted that there is an error in the numbering of these items, so that while the numbers

*This paper, with the notes at the end, includes data which were presented at Philadelphia, December 5, 1941, and at Buffalo, December 4, 1942.—*Ed.*

run from 438 to 738, those from 460 to 559 are missing. Prof. Bogg's folklore bibliographies in the *Handbook of Latin American Studies* also contain a certain number of musical items, as do his bibliographies in the *Southern Folklore Quarterly.*

The *Bibliography of Periodical Literature in Musicology and Allied Fields,* edited by D. H. Daugherty for the American Council of Learned Societies, of which only the first number has appeared, the second being now in process of publication, contains some references to Latin American music, notably in the section on folk music. I believe the second number, covering the period from Oct. 1, 1939, to Sept. 30, 1940, will contain a greater quantity of Latin American items.

The *Handbook of Latin American Studies,* published annually under the auspices of the Committee on Latin American Studies of the American Council of Learned Societies, is the fundamental bibliographical publication in its field. From its inception in 1936 until last year it was edited by Dr. Lewis Hanke, Director of the Hispanic Foundation in the Library of Congress. Owing to pressure of other work, Dr. Hanke resigned the editorship and was succeeded by Dr. Miron Burgin, also of the Library of Congress. The *Handbook* is a selective, annotated bibliography which covers the most significant items on Latin America published in books and periodicals during each year. It also includes a number of special articles, though in recent issues these have been fewer. Among these articles should be mentioned Francisco Curt Lange's *Los estudios musicales de la América latina publicados últimamente,* which appeared in the *Handbook* for 1937 (it has also been reprinted separately), and *A guide to the material on the music of the Carribean area* by Irma Labastille, published in the volume for 1936.

Until 1939 the *Handbook* did not have a special section devoted to music. In that year a musical section was inaugurated under the editorship of Prof. William Berrien. It consisted of a general survey of Latin American musical activity for the year 1939—a very important year for inter-American musical relations—followed by an annotated bibliography of music, records and publications (*i.e.,* books and periodicals), about ninety items in all. It may be of interest to note that the price of musical scores and records is given.

The musical section is now a permanent feature of the *Handbook,* being at present edited by the writer of these lines. The musical section for 1940 contains about 120 items.

Through the Interdepartmental Committee for Cooperation with American Republics, Department of State, the Library of Congress has greatly expanded its Latin American activities. The Music Division has inaugurated a far-reaching program which embraces records and radio as well as music and musical literature. Last February, in

connection with National Music Week, I compiled a *Partial List of Latin American Music Obtainable in the United States,* with which was included a list of books in English dealing with Latin American music, and a selective list of phonograph records. This was mimeographed by the Pan American Union and published as No. 1 of its Music Series. It is planned to issue a revised edition of this list early in 1942 (1).

In the Library of Congress I have just completed an annotated *Bibliography of Latin American Folk Music,* comprising about eleven hundred items. This is broken down by countries, and again by subject-headings within each country, for example, Indian Music, Negro Music, Instruments, Dance Music, Collections of Music, Collections of Songtexts, etc. It is hoped that this bibliography will be available for distribution early next year (2).

This folk music bibliography, after having been thoroughly revised with the cooperation of musicologists and folklorists throughout the Americas, will be incorporated in the *Guide to the Music of the American Republics,* which the Library of Congress is preparing in cooperation with the Department of State. This will be a general bibliographical guide to all aspects of Latin American Music, and will also include a selected bibliography on the music of the United States. It is scheduled for publication in 1943.

I cannot leave the field of bibliography without making a slight digression on a theme that I believe is of considerable importance to all librarians. I refer to the question of Spanish proper names. Because of the special factors involved, this matter has already led to much confusion, and will lead to still more unless it is handled with determination at once. It is not my purpose to discuss this matter in detail, but I strongly recommend that all librarians and bibliographers acquaint themselves with the essential facts, and that wherever necessary a revision of library catalogs be made in accordance with the correct Spanish procedure. Unfortunately, it will be more difficult to get publishers and book-dealers in this country to conform with the correct practice, so that the order departments of libraries will probably have to continue to face this difficulty for some time to come. I might mention a work that will prove very useful in this connection, namely, *Spanish personal names; principles governing their formation and use which may be presented as a help for cataloguers and bibliographers,* by Charles Francis Gosnell (New York: H. W. Wilson, 1938), also issued as a publication of the Inter-American Bibliographical and Library Association (Series 1, vol. 3).

Entering now the field of books, it is a sad fact that there exists only one book in English devoted to the music of Latin America. This is Eleanor Hague's *Latin American Music, Past and Present* (Santa Ana, Cal., The Fine Arts Press, 1934), a creditable pioneer

work which nevertheless attempts the impossible task of covering this vast subject in some eighty pages of text (3). The bibliography is inadequate. The need for a good book in English on Latin American music is too obvious to stress. It can be stated that at least two books on the subject, by North American writers, are in preparation and have been contracted for publication by New York publishers. One, by Nicolas Slonimsky, is to be primarily a compilation of factual data, the other, by myself, will be a general interpretative history. It would be premature to give further details about these works in progress. It may be of interest to point out, however, that the Hispanic Foundation in the Library of Congress has brought out a *Record of Investigations in Progress in the United States in the Field of Latin American Humanistic and Social Science Studies,* which includes the field of music, and information about forthcoming publications will be found there.

Perhaps the compilation of a basic bibliography of books on Latin American music might be useful to music librarians. Such a list should be highly selective, should include only items actually available, should have critical comments as to the value of each item, and whenever possible should include prices. The list might comprise from 20 to 30 items.

A conspicuous lack will be filled by the forthcoming series of monographs on the music of the various American Republics, to be published by the Music Division of the Pan American Union, each consisting of from 30 to 40 pages and written by well-known Latin American authorities. To these may be added the publications in the Music Series of the Pan American Union. No. 3 is *Recordings of Latin American Songs and Dances, an Annotated List of Records of Popular and Folk Music,* compiled by Gustavo Durán (65 pages). This compilation, based largely on records in the collection of Evans Clark, constitutes in effect a treatise on the folk and popular dance forms of Latin America. No. 4 in this series is *14 Traditional Spanish Songs from Texas,* transcribed by Gustavo Durán from recordings in the Archive of American Folk Song in the Library of Congress (20 p.). No. 5 is *The Music of Argentina* by Albert T. Luper (30 p.), and No. 6 is *Notes on the History of Music Exchange between the Americas before 1940* (37 p.), by the distinguished Chilean historian Eugenio Pereira Salas, whose recently published *Los Orígenes del Arte Musical in Chile* is one of the outstanding works in the field of Latin American musicology (4).

Among Latin American musical periodicals, a preeminent place is held by the *Boletín Latino Americano de Música,* founded and edited by Francisco Curt Lange, director of the Instituto Inter-Americano de Musicología in Montevideo. The four volumes of this publication thus far issued, in 1935, '36, '37 and '38, with their three

musical supplements, constitute the indispensable corner-stone of any musical library which aspires to enter the Latin American field. Publication of the fifth volume was long delayed, but it has finally gone to press and copies should be reaching this country early in 1942. This "tomo quinto" of the *Boletín,* prepared in collaboration with Mr. Charles Seeger, is devoted in large part to the United States of North America, and therefore is not so pertinent to our subject as previous volumes. Nevertheless, the tentative table of contents listed 19 essays on Latin American music, accompanied by a warning note that some of these might be omitted owing to lack of space. At all events, the appearance of this new volume will be widely and warmly welcomed (5).

Brazil offers us an excellent musical periodical in the *Revista Brasileira de Musica,* organ of the Escola Nacional de Musica of the University of Brazil, edited by my good friend and eminent colleague, Sr. Luiz Heitor Corrêa de Azevedo, who is now visiting in this country (6). Among the new Latin American musical periodicals, we should mention the *Boletín* of the Orquesta Sinfónica de México, small in size but rich in content: *Música,* organ of the Orquesta Sinfónica Nacional de Bogotá; *Música Sacra,* of Petrópolis, devoted to religious music, the first specialized music review published in Brazil; *Música Viva,* organ of the group of that name in Rio de Janeiro, which publishes regular musical supplements (7); *Guitarra,* official organ of the Sociedad Guitarrística de Cuba, whose first issue appeared in December, 1940; and the review *Villa-Lobos,* official organ of the Academia Litero-Musical "Villa-Lobos" of Baurú, São Paulo, founded in 1939 by Prof. Radamés Mosca. One cannot omit mention of the somewhat older and happily flourishing *Resenha Musical* of São Paulo, edited by Prof. Clovis de Oliveira and now in its fourth year. It also publishes musical supplements.

It is unfortunately necessary to announce the demise of Peru's only musical periodical, the *Revista Musical Peruana,* founded in 1939 by Rodolfo Barbacci. This ceased publication with the issue of August, 1941. We can, on the other hand, announce the forthcoming appearance of a new musical periodical, the *Revista Musical Mexicana,* scheduled to begin publication early in 1942 under the direction of Gerónimo Baqueiro Fóster. The prospectus states that the review will deal with musical criticism, technique, history and folklore, and that these subjects will be handled by recognized specialists. It does not state how many times a year the review will appear, but presumably it is to be a monthly publication. Announcement is also made of a supplement to this review, the *Guía del Concierto,* a guide to current musical activity. Further information concerning these publications may be obtained by writing to the director, whose address is Licenciado Verdad, 5, México, D. F. (8).

Turning now to musical scores, we must recognize that a great deal remains to be done before the situation in this field can be considered at all satisfactory. The field in general should be surveyed in three broad phases: early unpublished material, contemporary unpublished material, and contemporary published material. I do not include early published material because this is an entirely unknown quantity at present and needs to be investigated from the ground up. For early manuscript music, cathedral and other archives of Latin America should be thoroughly combed and inventories made, from which microfilm or photostat copies could be ordered. A beginning has been made in this direction at Caracas, Venezuela, by Juan B. Plaza, who has compiled a list of musical manuscripts in the library of the Conservatory there. One should also mention the investigations of Miguel Bernal Jiménez at Morelia, Mexico, some of whose findings were published in book form in 1939.

The published music of modern Latin American composers represents but a fraction of their creative output. Owing to this lag between production and publication, even a complete collection of printed music by contemporary composers would not be truly representative. Any comprehensive plan for building up an adequate Latin American music collection must therefore envisage the systematic acquisition of manuscript material, insofar as it can be obtained. That is the policy we are following in the Library of Congress, and of course we know it is the policy that prevails, as regards the special field of orchestral music, in the Fleisher Collection in Philadelphia. The Fleisher Collection already possesses many scores by contemporary Latin American composers, and the selection is thoroughly representative. When I compiled my *Partial List* last February, 40 Latin American scores were available in the Fleisher Collection, and 22 others were in process of being copied. Many more acquisitions are expected to result from the South American tour upon which Mr. Nicolas Slonimsky is now engaged, as he has been commissioned to obtain scores for the Fleisher Collection.

I think it may safely be said that the largest collection of Latin American music in this country will be found at the Library of Congress, at the Pan American Union and at the New York Public Library. Yet we will all admit, I am sure, that much remains to be done before any of these attain that "maximum completeness" which we have set as our goal.

One way to overcome the lag between creation and publication is to launch publishing ventures that have as their sole object the dissemination of worth-while music by Latin American composers. Such an enterprise has actually just been launched by that dynamic leader, Francisco Curt Lange, with his "Editorial Cooperativa Inter-Americana de Compositores." Functioning under the auspices of

the Instituto Interamericano de Musicología at Montevideo, this disinterested publishing venture has already brought out several compositions by notable Latin American composers, among them Luis Cluzeau Mortet of Uruguay and Carlos Suffern of Argentina. The format is most attractive and the whole series promises to set a high artistic standard (9).

The Academia Nacional de Bellas Artes of Argentina has just brought out, at Buenos Aires, the first volume (123 pages) of an *Anthology of Argentine Composers,* under the editorship of Alberto Williams. This volume comprises the work of three precursors of the 19th century, Alcorta, Esnaola and Alberdi, and will be followed by others embracing the contemporary school. The introductory historical notes add to the value of this series, which might well serve as a model for similar publications by other countries.

Under the heading of phonograph records I shall simply say a few words about the record archives in the Library of Congress. As most of you doubtless know, the Archive of American Folk Song has a large number of records, among which are some Spanish-American folk songs collected in the United States. It also has some records collected by Alan Lomax in Haiti. Recently it acquired records of folk and popular music recorded in Argentina, Brazil, Chile, Peru and Uruguay. And arrangements have been concluded to acquire by exchange the complete folklore collection of the Discoteca Publica of São Paulo, Brazil—about 175 records. These are just initial steps in building up a comprehensive collection of recorded Latin American music (10). Eventually, check-lists will be distributed, from which copies of these records may be ordered (11). The Library of Congress is cooperating with music educators in this country to make some of these records available for use in the public schools.

As I remarked before, the music section of the *Handbook of Latin American Studies* contains a list of the most important commercial recordings of Latin American music that are released each year. The albums of Mexican music and of South American chamber music issued by Columbia, and the album of Brazilian music (works of Villa-Lobos) released by Victor, show that the recording companies are making some effort to present serious Latin American music, in addition to the constant flood of popular material. There is need for many more recordings of this quality.

All this serves merely to emphasize the fact that we are in the pioneer stage of Latin American musical study and bibliography. The public is waiting for us to furnish the tools. That is the job we have before us.

NOTES

(As of February, 1943)

1. The second (revised) edition was published in June, 1942 (44 pp.).
2. This bibliography was published in a preliminary mimeographed edition in April, 1942. Copies are distributed free, upon request, to libraries and cultural institutions.
3. A revised edition of Miss Hague's book is in preparation (1943).
4. Late in 1942 the Pan American Union issued, as No. 3 in its Club and Study series, a compilation entitled *Music in Latin America* (73 p., mimeographed), edited by Charles Seeger.
5. Copies of this volume reached this country late in 1942. It contains 12 articles by Latin American contributors, ten of which deal with music and the dance in Latin America.
6. Professor Corrêa de Azevedo has ceased to be editor of this publication.
7. This review seems to have suspended publication. Another periodical with the same title is now being published in Montevideo as the organ of the Editorial Cooperative Interamericana de Compositores, edited by F. Curt Lange (first issue, August, 1942).
8. Another Mexican musical periodical, which began publication in 1941, is *Orientación Musical,* organ of the Ateneo Musical Mexicano (Mexico, D. F.).
9. These publications are being distributed in the United States through the American Music Center, New York.
10. In 1942, a collection of folk music recorded by Dr. Melville Herskovits in Baía (Brazil) was acquired.
11. See the *Catalog of Phonograph Records* issued by the Music Division of the Library of Congress in January, 1943.

MUSIC IN WARTIME AND POST-WAR AMERICA

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IN ADDRESSING an audience of music librarians, I feel that I am speaking to members of an association whose musical interests have perhaps a wider spread than those of any other one group having to do with the art of tone. In the matter of fostering knowledge of the trends and meanings of the modern musical scene, of linking the past with the present, of finding bonds of mutual interest between seemingly divergent groups, of bringing musical knowledge and musical appreciation to ever wider numbers of our people, certainly no one can play a more fundamentally important rôle than the music librarian.

The word "music" is a symbol of many and varied manifestations. To the grand opera enthusiast music means a performance at the Metropolitan, with action, sound, and a colorful stage picture impinging simultaneously on the senses. Opera is the pinnacle of musical achievement and possibility, with all other forms of the art occupying positions of more or less subsidiary importance.

To the chamber music devotee music gains rather than loses when these extraneous trappings are stripped from it, and he finds himself in the pure blue of the ether when a quartet of Mozart or Brahms is eloquently projected by a foursome of strings in conventional evening clothes. There are others who may sympathize with the boy who was exposed to chamber music for his cultural good. He concluded that it might be the highest form of music, but that it was certainly the lowest form of entertainment. To some singers the whole art of music is confined within the top and lowermost notes of their own voices. For the radio, music is the oil that makes the machinery go. How it would creak without it!

To the jitterbug or "alligator," music is something quite different again. Have you ever looked into the eyes of young persons who go completely "out of this world" when the stopped trumpet wails its agony above a dark blue background of irresistible rhythm and lush harmonies played on velvety saxophones? The more sophisticated of these persons are very snooty indeed about their musical tastes. You may look down on them if you do not like their particular brand of music, but in this case they also look down on you, as belonging to the "long-underwear" type. They are the Brahmins of Boogie-Woogie. If you are not "hep" to their own particular manifestation of music, they put you down scornfully as "tin-ears." And by the way, these musical enthusiasts are not to be taken lightly; they and their lesser sophisticated brethren number millions.

To the hill-billy in the North Carolina or Tennessee mountains, music is an old English or Scotch ballad, handed down by ear through generations, and sung, perhaps, to the thrummed accompaniment of an ancient guitar. Or it is a fiddle tune at a square dance, or the hymns sung during Sunday service at the Little Bethel down in the valley.

To the denizen of tin-pan alley the word music means "a song," a few bars written in rather conventionalized form to a boy-and-girl lyric, which can be placed with a publisher, plugged by a dance-band over the radio, and sold to the extent of a million copies, maybe, if it just happens to catch on. The composer no more expects or hopes that his brain child will live more than a few months than does the rewrite man in the city editor's room think that his half column will some day become literature. His ambition is to write another song that will sell better than the last one, and he will always tell you that his latest one is his best, positively. These songs are universally written in 4-4 time and, fast or slow, they are all intended to be danced to. No popular dance tunes are ever composed without words, and even our marches all have verses now. Three-four time is a thing of the past in American popular music.

To the composer of what we call "serious music," music means not only what he has written and what he thinks of it, but also how the audience likes his compositions and what the critics say about them. To the manufacturer of musical instruments and to the publisher of what might turn out to be a best seller, the thrill of music depends to no small extent on the rise and fall of that black line on the sales graph.

These, and many more that I might add, represent a few of the meanings conjured up when you say the word "music." Far apart as many of them seem to be, it is a curious fact that they are all more or less interrelated. They are all parts of the picture of music in our country, a picture that has grown vastly in size and impressiveness during the past few decades. You will understand, then, why I do not confine my remarks entirely to symphonies, string quartets, concerts by our best-known artists and the woes of the American composer of "serious music."

If we go back half a century or more, we find ourselves in a time when it would have been impossible to imagine any rapprochement of what we call art music and music of the popular kind. Much of our art music of those days was ineffably academic, stuck-up, exceedingly "precious." Some of it was, and still is, very good music, but it gloried in titles like "Oedipus Tyrannus," or "Hora Novissima," in things very far indeed from the American scene; and lots of it smelled of the liberal arts department. Since that time our serious composers have come a long way. Many of them have attained a genuine free-

dom of expression, have begun to look to America for inspiration, have become increasingly familiar with our folk-music backgrounds, and a growing number of them have acquired a high degree of accomplishment in their handling of the materials of their art. We have lived to see the alley-tune invade Symphony Hall and jazz motives become the thematic material of lengthy orchestral compositions. We have seen an extraordinary improvement in the skill of our woodwind and brass players, due to the almost unbelievable virtuosity of the jazz band. A well-known European pianist said years ago about the members of these bands, "It's unbelievable; they simply never play a wrong note."

There has been an almost incredible spread in music education, extending from the lower grades through the university, a gradual increase in the recognition of music as a cultural study, and an enormous increase in the development of the latent musical talent of our country, which had always been with us, but whose growth had been stunted by unsympathetic backgrounds and by the lack of opportunities to find itself. Our performance standards are now the highest in the world, and our orchestras without superiors anywhere.

Music has become such a natural part of our national life and existence that we are, as a nation, largely unconscious of its importance to us. To turn on music over the radio is as easy as reaching for a glass of water. If all the music in these United States could be turned off completely for just one Saturday and Sunday, those forty-eight hours, with no music over the radio, none in the churches, no dance music, no concerts or other performances, would bring us up with a terrific jolt to a complete realization of what music now means in our life.

I think we should make this brief survey of where we stand at the present moment, before we ask ourselves where we go from here. A war, even a world war, does not necessarily mean the disastrous curtailment of all musical activities. Beethoven produced important works while the French were at the gates, and afterward in the streets, of Vienna. In our own time, and under heartrending circumstances, Shostakovitsch has been able to write a Leningrad Symphony which has, partly through its own inherent worth and partly through an incredibly clever build-up of advance publicity, attracted the attention and a decidedly large measure of approbation from the music lovers in the United Nations of two continents. Many musical performances take place still in all the warring countries. But a world war, or any war, certainly does not make the path of all music an easier one. Our own difficulties are already beginning to make themselves apparent, and these difficulties will doubtless grow more acute as the conflict lengthens.

Our concert life throughout the country is already beginning to

suffer somewhat from transportation hindrances. There has been one casualty already among our major symphony orchestras, and one among our music journals. Last season there were 124 different organizations which put on productions of opera in the United States; this season there are seventy-three. The production of new musical instruments ceased entirely on the thirtieth of last July, except for those instruments designated for the armed forces, and certain instruments containing ten percent or less of war materials. The stocks on hand of band instruments were later frozen at the factories and at the wholesalers. The sizes and weights of paper used in printing music were definitely regulated by government decree. Paper is at the present time still available in sufficient quantities for music publishing, and official recognition for its use for this purpose has been given to the National Music Council, but there is no guarantee that this situation will continue indefinitely. The ranks of men teachers of music in the public schools, the colleges and the universities are being greatly depleted. Parents now think more than twice before they send their children for music study and great distances from home.

The proposed levelling off processes of our new social specialists have thus far only touched salaries. There is now reason to believe that they will also touch other sources of income. What this will mean to funds hitherto available for the endowment and support of musical institutions and organizations of various kinds, I do not need to enlarge upon. Our symphony orchestras know that they will have to reckon with curtailed support from their sponsors, and, in addition, they are now beginning to feel the effects of selective service on their younger members, although this latter situation can probably be met to a certain extent, at least, by the engagement of more women players. There are at present very few of these in the larger and more important orchestras, as was shown in a survey conducted last season by the National Music Council. The edicts issued by the American Federation of Musicians came as a shock to musicians and music lovers all over the country. The cause of music in education has been definitely harmed by the forbidding of broadcasting by student organizations, and many musicians who formerly depended on the making of records for a major part of their income have now had this source denied to them. Musical conventions, festivals and contests have had to be discontinued in many instances for the duration.

On the credit side, reports from various parts of the country indicate a substantial increase in the classes of private music teachers, and not a few educational institutions have had larger enrollments than usual this year in their freshman classes. The sale of printed music, popular and serious, is booming. Not in fifteen years has it reached such dimensions as in 1942. The sales of albums of piano music and songs in particular have increased greatly, indicating that more per-

sons are making music in the home. This kind of musical activity will doubtless increase as joy riding diminishes still further, and as theater, concert and movie going perhaps become more difficult on account of the curtailment of transportation and the problem of heating and servicing auditoriums. A new musical periodical, the Music Publishers Journal, will appear on the horizon this January.

Concerts in the two principal halls in New York during November just equalled the number given in the same month a year ago. Carnegie Hall had thirty-eight musical events in November, 1941, thirty-seven in November, 1942. Town Hall figures for the same month are forty-three in 1941 and forty-four in 1942. The attendance at these concerts in Town Hall was approximately 40,000 in 1941 and 36,000 in 1942. Carnegie Hall reports the largest aggregate attendance at its musical events this season since 1918.

Again on the credit side, there is a greatly enlarged and constantly growing activity in music in the armed forces. This increase is not only one of quantity; in many instances it is a decided increase in quality. There are now hundreds and hundreds of bands in the Army. While some of these are decidedly mediocre, there are many good ones among them, topped by the splendid U. S. Army Band at the War College in Washington. This fine organization, together with the U. S. Marine Band and the U. S. Navy Band in Washington, present a trio of real models of what a first class military band should be. It is only a pity that they have to confine their music making to the national capital, where only a relatively small number of people get to hear them, and that they cannot be sent on tours throughout the large cities and military stations all over the country. This would be a great stimulus to the many bands in the services, and would also give a patriotic lift to civilian morale.

The Army Music School at Arlington has recently graduated its second class, numbering over forty, and these fine young men, who have to be excellent and experienced musicians before they can enter the School, are now being assigned to bands for home and overseas service. When they and their successors in future classes begin to function in a large way, we shall see a most substantial improvement in Army band music. Let us hope that they will be rewarded by the establishment of commissions for Army band leaders, something which has not yet come to pass. At present the most they can hope for is to become chief warrant officers, which still leaves them in the non-commissioned class, although by a recent ruling their subordinates are now required to salute them and they are allowed to mingle socially with commissioned officers.

The Navy has three fine schools for the training of bandsmen, as well as band leaders. Complete units are assembled at these schools, and sent out as needed to naval ships and stations. The U. S. Navy

Band in Washington has also developed a quite remarkable symphony orchestra, the U. S. Navy Band Orchestra. This orchestra contains some of the finest talent in the country, much of it from the large symphony orchestras. Its performances have been reported to me from several sources as being equal to those of our very best symphonic organizations.

Reports are beginning to come in regarding the work of the Corps Area Music Advisors, a group of experienced and carefully selected and trained men, who have generally been given the rank of Captain and sent out to various parts of the country to coordinate and enlarge Army music activities. These reports show that the need of professional leadership of group singing and other musical activities among the soldiers is now being met, and also indicate that opportunities for increasing the use of music in the Army are being seized with real avidity.

There are now government funds available for the purchase of orchestrations for service dance bands, numbers of which have been started voluntarily in the armed forces. The Army now also furnishes sets of instruments for such bands for small forces overseas where regular bands are not available.

Three million five hundred thousand copies of the official Army Song Book have been printed and are now available at Army posts. A proportion of these have not yet been pried loose from their resting places in Army warehouses, but the newly appointed Army Music Advisors will know how to get at them and how to use them. The preparation and publication of a Navy Song Book has also been urged. Let us hope that it will finally materialize, for the need for it is great. Record libraries containing a goodly sprinkling of better class music have been established in Army posts and Naval stations. They are being well patronized and much good music is being listened to by men who have a taste for it. Libraries of printed music and books on music are being set up under the care of regular Army librarians.

Our supply of the instruments with which music is made is diminishing gradually. Just how far this has gone up to now it is impossible to estimate. I have not yet heard of anyone who has been prevented from studying the piano because he could not obtain an instrument, but this condition may be with us before the war is over. Piano stores in many of our smaller cities and towns already present a rather pitiful appearance, their stocks consisting of one or two new grands which have not yet been sold, plus a sparse row of used uprights, purchased in some large city and reconditioned as well as may be. High school and college bands may soon find it difficult to procure instruments for the student players, unless some means can be found to unearth the thousands of unused clarinets, saxophones

and trumpets discarded by the pupils of other days, and now lying in attics and closets all over the country. Many band and other small instruments are now going abroad with our troops. It is safe to predict that most of these instruments will never return.

It looks on first glance as though a bonanza were awaiting the manufacturers of pianos, organs and other instruments, come the end of the war. There will be little doubt about the demand then, but meantime many of the most skilled and experienced artisans who make these instruments are disappearing into war factories. It will be no easy task to bring them together again. A band instrument manufacturer told me that he had recently lost his trombone man to a war industry plant, and that it was impossible to find another of the same ability to replace him. It is the touch of the artist hand that gives the final perfection to the splendid musical instruments which we have produced up to now. You can take all the exact measurements of a fine Steinway, Mason and Hamlin or Baldwin concert grand and reproduce it to perfection, as far as every appearance goes. But if the proper workmen do not put it together, and give it those final touches which make it what it is, in the end you will not have a Steinway, Mason and Hamlin or Baldwin, but something which sounds as though it came off a production line in a stencil factory. Our post-war instruments then will probably not immediately be up to pre-war standards, either in quality or quantity. And if we have less and poorer instruments, we shall have less and poorer music making, for a time, at least. A bottleneck anywhere along the line in music is bound to affect the entire situation to some degree.

Many of the well-known manufacturers of pianos, organs and other musical instruments are continuing to advertise during the war, although they have little or nothing left to offer their customers. Those who keep trade names before the public, however, will doubtless reap a reward for this when peace comes. The wholesale and retail musical instrument dealers, hard hit as they have been, are still keeping their chins up. They have formed a Music Industries War Council, and are giving time, effort and money to promote the patriotic use of music during the war. Many of the business men in this group are or have been professional musicians. They form an important link in our national musical life, for they are the channel through which instruments and printed music are brought from the factory and the publisher to the user.

I am a strong believer in the policy of using our best national efforts for the present in the winning of the war. It is going to be a long war and a hard war, and for us it is just beginning. Although we may do a great deal of wishful thinking about the shape of the peace to come, we have not yet reached a point where we can make any definite plans whatsoever for the peace with the faintest idea of

actually being able to carry them out.

Much the same idea dominates my feeling as to music in our country. The urgent task at present is to keep alive and active, to the greatest extent possible, the institutions, organizations, enthusiasms, movements, that have brought our music life to its present gratifying level, and that promise to take us musically to still greater heights in the future. Our art music will certainly suffer after the war if it is allowed to languish now. Let us strive then to keep the musical casualty lists as small as possible, and to keep the life-blood flowing, even at a diminished speed, in every worthy musical effort. One needs to be no prophet to know that threads once completely broken will be that much harder to reunite when peace is with us again. When it comes, it will be with the same suddenness as war came upon us just a year ago. The reconstruction will be that much the easier if the instruments of reconstruction are still in existence and we do not have to begin much of our work again from the ground up.

Changes there will be, doubtless. In our concert life, we wonder what is to happen to our great orchestras. It will probably be futile to expect an increase in financial support from private sources. Radio and recordings may be able to offer larger support to the budgets of these expensive establishments. They have already done much in a number of instances.

Perhaps we may have to look toward other sources for the support of symphonic music in the future. One of our great industrial firms for years sponsored a series of concerts each season by the now nonexistent major symphony orchestra of its city, featuring soloists of national and international renown. These concerts were free to the public, and the house was jammed at every performance. The radio networks now broadcast from their studios the finest orchestra concerts you could wish to hear, led by the world's greatest conductors. Tickets are to be had gratis for the asking. If this activity is continued and expanded, can we expect concert-goers to continue indefinitely to pay to attend orchestral performances given in the same city?

The war industry plants are becoming more and more music conscious, and this is expressing itself not only in the piping in of music from the outside, or of playing records in the factories, but also in the formation of bands, glee clubs and even small orchestras among the workers themselves. It is not out of the realm of possibility that this growing interest of industry in music may reach a point where towns can begin to look to their large factories to supply their musical needs.

From the standpoint of the individual player, many of our orchestras offer a pitiful return for his natural ability and years of intense and expensive study. Is it fundamentally just to expect the men to sign up for a short season of, say, sixteen weeks, and then root for

themselves in musical dumps or elsewhere for the balance of the year? Would not many good players prefer a year-round job of some sort in a factory, perhaps in its office department, with certain additional returns for playing in the plant's symphony orchestra? This would be really only an expansion of a musical activity that was a part of American industrial life years ago. If you ever have looked at musical trade journals forty or fifty years back you may have seen advertisements such as the following from an industrial company in the Middle West: "Wanted: Alto player who can double B. and O." With these qualifications, the job was assured. Even at that time, the importance of music in industry was realized. The company band and orchestra was part of the whole set-up, and proud they were to have a better organization than the next town.

Our civil departments and agencies in Washington are becoming increasingly conscious of music, and are introducing or enlarging the use of music in connection with the all-out war effort. The National Music Council keeps in constant touch with these departments and agencies, and has been able to perform valuable services for a number of them. In addition to the War and Navy Departments, music is now being used or encouraged by the State, Treasury, Agriculture and Post Office Departments, by the Federal Security Agency, the Office of War Information, the Office of Civilian Defense and the Maritime Commission. In both the War Production Board and the Office of Production Management there are officials definitely appointed to look after musical interests such as the musical instrument and music publishing industries. The State Department has a Music Advisory Committee, the Treasury Department an Expert Consultant on Music, and the Agriculture Department an official whose job includes an interest in the development of rural music and other related activities.

It would seem that we musicians would be very negligent indeed if we did not see to it that means be found to keep alive this governmental recognition of any activity in music after the war. The trends of the time indicate an increased governmental part in all the affairs of the people in the future. If these trends continue, why should not music and the other fine arts come in for their share of government interest, government support and even government subsidy of private enterprise, if these are to be given in other phases of our national life? A Department of Fine Arts is not entirely out of the realm of possibility for the future, and the music section of such a Department might well spring from the increased governmental music consciousness now being developed, plus a united front of all the important national musical interests.

Through the efforts of the National Music Council toward the establishing of some means for coordinating the work of officials in

charge of music activities in the civil departments and agencies in Washington, a meeting of such officials was called in the Office of War Information last August. A permanent committee now seems to be emerging from this and subsequent meetings, which may bear some such title as the National Wartime Music Committee. That such a committee can give direction and stimulus to the entire civilian use of music during the war seems self evident. Until recently, many of the men who have been engaged in musical activities in official Washington have been largely uninformed of what has been and is being done in other departments and bureaus.

In speaking of possible government support for music, I look at the matter merely from the standpoint of the student, not that of the political reformer. "Art music" has never been able adequately to support itself, or to subsist entirely on popular support, but has had to depend on patrons, sponsors, subsidies of one sort or another. I do not look for any change in this fundamental situation, and if we enter the peace with changes in our social structure, it is evident that expensive institutions like grand opera and large orchestras will have to search for additional means to sustain them other than the benevolent and wealthy private patron.

Our serious composers have begun to feel the urge to write music connected with the war, but so far we have not had anything brought to popular attention which looks like an American counterpart of the Leningrad Symphony. If such a work is now in manuscript, or in its creator's mind, it will doubtless have to do battle with the ancient American suspicion of the home art product, a suspicion which has been made to yield a little in recent years, but which is still far from being completely uprooted. The orchestra program surveys made for the past three seasons by the National Music Council, and widely publicized, have helped to give a lift to the performances of works by native musicians. The past season showed a list of 120 such works played by the major orchestras at the subscription concerts in their home cities, as against ninety-two for the season preceding.

The fine concerts of American music started over a decade ago in Rochester have unearthed a wealth of interesting native material. I am intensely enthusiastic over the quality and character of a great deal of this music, and I wish to urge the members of the Music Library Association not to grow weary in their efforts to spread a knowledge of it. We must have propaganda and more propaganda until our music loving public gets really to know it. It was the persistent propaganda of the firm of Belaieff that made the music of the old Russian school known and appreciated at home and abroad. And as for a one-man propagandist, where in the history of art can you find the superior of Beethoven? The history of the release of German late XVIII and early XIX century music from the Italian

house of bondage is a story of insistent and successful propaganda, carried on in the manner and with the means of the times. The problems of the American composer will still be with us after the war, but I think the possibility of solving them may be somewhat easier.

As for the idiom of modernity, it yet remains a foreign language to most Americans—and others—who like to listen to music of one sort or another. Our popular tunes of the day still make use of a harmonic system in vogue a hundred to a hundred and fifty years ago, with some slight modifications and a purely external embroidery and jazzing-up. One recent "Hit Parade" melody is definitely Dorian in mode, strange to say. Anything definitely modern, however, would be completely ununderstandable and unacceptable to most of our people. The first choice in popular music at present is still a lush, nostalgic number, indicating that the nation is not yet completely energized to the full implications of the world conflict. Number two, however, is the invigorating "Praise the Lord and Pass the Ammunition"—a step in the right direction. A recent newspaper dispatch from Africa reports that this number is in high favor among all our soldiers there and that it bids fair to become the slogan and number one war song of the Army. Words and music hint of gospel-hymn, camp meeting style. It has a compelling rhythmic urge, and clapping invariably starts up when it is sung by a group. It is the kind of a song to give anybody a lift and its lines bring it close to the hearts of soldiers of a nation where the wise-crack is a universally accepted form of emotional release. It may very well be that this song will prove to be a worthy follower of "Over There."

Among our native composers of opera there is a decided trend toward the production of something quite different from the "grand" variety, and distinctively American in flavor. We shall be hearing more of this after the war, and perhaps sooner. Traditional opera in the grand style is something that has always been somewhat foreign to American musical appetite and taste as a whole. Perhaps the texts, incomprehensible to most because sung in an alien tongue, have had something to do with this. The present active movement toward better English translations may serve to show whether this has been the stumbling block to its healthy growth in our country, or whether we have been really waiting for another and different sort of stage art with music. I need not mention the opportunities open here for music librarians. The National Committee for Opera in America, which was established in 1941 by the National Music Council, is now concerning itself actively with production and translation problems.

Musical therapy offers another field where the music library can render a valuable service, both now and after the war. I hesitate to paint a picture of crowded hospitals, of the throngs of wounded, in body and in mind, which we shall soon be having with us in increas-

ing numbers. The use of music for therapeutic purposes is a matter in which mountebankery strides side by side with genuinely scientific procedure, and where the spurious can with difficulty be separated from the true. More light is needed on this dim subject, and you can furnish the sources for thorough investigation as to its possibilities.

Greater national activities for the Association might be achieved if more general cooperation from, or with, the large organized music forces of the country could be brought about. I look down the long list of musical associations which make up the National Music Council and I ask myself with how many of these an actual working relationship has been established. Certainly there is not one large organization whose members could not profit greatly by closer connection with some good music library.

Perhaps the Music Library Association may be able to do more to promote such connections. How? Through a more persistent publicity of its wares and services. I know that speeches have been made at conventions and articles written. But frankly, these have been relatively few and far between. Only a small part of the musical profession and public now has more than a superficial knowledge of your work. If you can bring a fuller knowledge of it to teachers, students, performers, musicians and music workers in all fields, and to the great army of those who listen to music and love it, you will be on the road to an unfolding of all the possibilities of the Association.

The great objective of the war is peace, world peace, and this will include peace for and with those nations which are now our bitterest foes. Many of the wounds will be so deep that they can only be healed by time, but I believe that the arts and the sciences will form avenues of approach along which men of the warring nations who cherish the finer values of humanity can most quickly come together again under a common bond. I think it a good sign that, up to now at least, there is no noticeable tendency in the United States to ban from our concert programs compositions that originated in the enemy nations. None of the guilt of starting the present world conflagration rests on the shoulders of music or musicians, but these are now in the thick of the fight, and I hope also to see both music and musicians in the front lines when it comes to healing the wounds of war. This will be a task in which music librarians can play a great part. They will not be found wanting when the time for world rehabilitation is at hand.

Presented at Buffalo, December 5, 1942.

THE MUSIC LIBRARY ASSOCIATION AND THE UNITED SERVICE ORGANIZATIONS

RAYMOND KENDALL
Music Coordinator, U. S. O., New York City

ORGANIZED to meet the free-time needs of men in the armed services, the U. S. O. has been quick to see and to utilize music in its rapidly-expanding program. Its member organizations, the National Travellers Aid Association, the Jewish Welfare Board, the National Catholic Community Service, the Salvation Army, the Y. M. C. A. and the Y. W. C. A., are not unmindful of the fact that many young men in the Army, Navy and Marine Corps have played in orchestras, sung in choruses or listened to a great deal of music in their high schools and colleges; that for many of them music has become part and parcel of life.

With the majority of U. S. O. clubs located near Army camps or Naval establishments, it has been only natural that men with musical inclinations should come to U. S. O. clubs in their free time to play or to sing, perhaps to participate in informal ensembles. To encourage this, many clubs have enlisted the aid of school and college musicians, of private teachers, and of music organizations in the community. These civilians have given generously of their time and talent as advisers, as conductors of ensembles and of group singing, and as "recording hour" commentators. There is great need for more cooperation of this kind, for it is a functional contribution to the nation's war effort.

Many U. S. O. clubs have pianos; more have instruments for making informal music: violins, guitars and harmonicas. A large number of clubs have record collections; others have recording machines on which service men may record their own quartets or piano solos. Reports from club directors indicate an astonishingly wide demand for so-called serious music, a fact due in no small degree to the programs of music education in American high schools and colleges since 1920.

As yet the problem of securing enough printed music has not been solved. Some has been purchased to meet immediate needs, and it is hoped that some "lease-lend" program involving both music and instruments may be worked out with national music organizations such as the Music Library Association.

From many points of view the music library is in a peculiarly strategic position to be the coordinating center for such a program. In some cases the music library itself has recordings and ensemble music which it may be willing to loan for short periods of time. But

its potential area of service goes far beyond its cataloged items. More than any other center in the community, the music library is in a position to know where unused instruments and music are located. It will know, for example, if the male chorus at the local college has temporarily abandoned rehearsals; it will know upon whom to call for permission to borrow this music for loan to a service men's chorus. It may know how to secure the loan of John Smith's viola, John not having played his instrument since he left the high school orchestra. As John is now in the service, his parents may be glad to loan it to one of John's buddies through the music library. Many a string quartet of service men is eager to play ensemble music on Saturday evenings in the U. S. O. club.

Naturally, there is responsibility involved in such a plan; naturally, the music library will have to assume certain obligations for the care of music and instruments. In many cases the music or instrument is donated outright. Also, the library can delegate the responsibility in large measure to the U. S. O. club director, or to the service men themselves. In the eyes of the community the music library has the standing which will enable it to interpret the needs of service men, as well as the trained personnel to recognize the value and usefulness of what is borrowed.

Perhaps such a plan as this is outside what has seemed the legitimate service of the music library. But may not some re-evaluation be necessary in the light of the pressing needs?

The division of U. S. O. known as Camp Shows, Inc. has been providing entertainment for service men within army camps and naval establishments for many months. Newer, however, is the Concert Division of Camp Shows, Inc., which is sending talented young American artists into camps all over the country.

During the spring of 1942, the Y. M. C. A., as a member agency of U. S. O., sent John R. Jones and Arthur Billings Hunt into the field to stimulate group singing, and to advise with club directors regarding music in their units. In many cases these men were invited directly into the army camps by Commanding Officers or Special Service Officers. Here they were asked to set up song-leader training classes, which in turn were to provide each army unit with one or more song leaders. The theory was that if each unit had its own trained song leader, facilities for self-entertainment would be at hand, whether in Australia or Africa.

The efforts of these men were highly successful, so much so that during the early autumn of this year, the National U. S. O. undertook to expand this program in the name of all the member agencies. In addition to Mr. Jones, Stanley Hassell and Oren Lathrop Brown of Boston, Geoffrey O'Hara and Wendell Talbert of New York were appointed U. S. O. Music Advisers. Following a training session in

Washington, in cooperation with Dr. Harold Spivacke, Chairman of the Sub-Committee on Music of the Joint Army and Navy Committee on Welfare and Recreation, and further training in New York, conducted by Mr. Robert M. Heininger, Executive for U. S. O. Program Services, and Mr. Simeon Kinsley, his associate, these advisers went into the field, where they are helping to increase the use and value of music in U. S. O. clubs and in the camps themselves.

As these advisers enter a new area, the music library can be of enormous help to them, not only by helping to provide music and instruments as suggested above, but by introducing the advisers to the important musicians in the community—the choral directors, pianists, organists and conductors. Through such contacts, the U. S. O. and the community may hope to carry on a vitalized program of music, not only for the average service man, but for the talented young musician who, without such contacts, is veritably isolated musically.

The present U. S. O. music program will undoubtedly be expanded during the coming months; more advisers will be sent into the field. The key to the success of this program is continued and enlarging support from organizations such as the M. L. A., and from civilian and professional musicians who may be willing to loan their talents, their music and their time to this vital phase of war morale.

Presented at Buffalo, December 4, 1942.

THE MUSIC LIBRARY IN THE COLLEGE OF THE FUTURE

JERROLD ORNE
Librarian, Knox College, Galesburg, Ill.

IT HAS long been my conviction that too many papers are being read, and that too little action issues therefrom. Because of this conviction, I wish to state at the outset that I could not have been forced to add another paper to the ever increasing mass if I were not haunted by the confused status of the music library in my own college. It is my fond hope that this transference of thought into words may be only the preliminary to action on the home grounds, and if it incidentally helps others, I will be very happy.

Before we can examine the music library in a college we must place it in its proper environment. I do not need to describe to you our colleges as they were before the war. If we may assume that all of you know or have known at least one college in one way or another, we can go on to consider what a college may look like in the future. Did I hear some skeptic say "What college?" Such a question might be asked. Yet I do not believe the American college will disappear. No doubt a considerable number of financially unsteady colleges will collapse under the strain of this war, just as many did during the last war, but there *will* be colleges. We cannot possibly predict what changes will be made in them; we can be sure (and I think you will all agree to this) that the post-war college will be *different.* Now your job, and mine, is to divine what difference or differences there will be and to be prepared to meet the changed situation. We are interested in the music library in that college of the future. That college will be formed by you as well as by many other groups, and *now* is not too soon to begin planning the part music will play in it.

We might choose as our point of departure a study of college music made less than ten years ago.[1] In a survey made for the Association of American Colleges under the direction of Randall Thompson one finds [2] the following descriptions of equipment of the music departments of several colleges:

Baylor University
307 books, no scores, 200 phonograph records, no special listening room.

Centenary College
50 books, 250 scores, 200 phonograph records, 2 listening rooms.

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[1]Thompson, Randall. College Music, an investigation for the Association of American Colleges. N. Y., Macmillan, 1935.
[2]*Ibid.*, pp. 144 ff.

Converse College
450 books, 15 scores, 50 phonograph records, 2 listening rooms.
Fisk University
250 books, 251 scores, 200 phonograph records, 1 listening room.
Grinnell College
650 books, 115 scores, 135 phonograph records, no special listening room.
St. Olaf College
174 books, 232 scores, 40 phonograph records, 2 listening rooms.

The examples cited are colleges comparable to Knox, the type of college with which this paper is concerned. Now what can one do with a purely quantitative measure such as that used here? It is not difficult to see at once that the equipment in these schools is consistent only in that it is uniformly meager. Books range from 50 to 650; scores from 0 to 251; records from 40 to 200. It is also obvious that there is no inter-relation between the several types of materials in these examples. Yet at least two of these schools of music, Fisk and St. Olaf, have nationally known musical organizations. Does this mean that equipment has little or no relation to the work of the music school? If so, now is the time to face the facts and honestly make the necessary adjustments. If this is not true, where is the joker in the situation briefly outlined above?

Randall Thompson's survey served primarily to demonstrate what many of you have always known, that by far the majority of these libraries of music have developed, like Topsy, without plan or guide, to such a degree that a survey shows them to be completely formless. Now current events have done little more in this field than to hasten the inevitable crash that must occur when an organization is not logically planned. To be perfectly honest, most college music libraries are still ineffectual, Carnegie notwithstanding. Let us see if we can tell why this is so, and if possible, what can be done about it.

It is both fundamental and obvious that any organization trying to do a job must have an established code of objectives. It follows then that the college music library should also have its own code of objectives. Now how many of you know a college music library which possesses a formal statement or even a formal conception of its own private objectives? Do not believe I mean only to criticise. Quite the opposite; I feel that music libraries, even in colleges, have done wonders in their usual selfless, serious way in the face of severe handicaps. Perhaps the worst of these handicaps was brought to light in the survey previously mentioned.[3] I quote:

> "The most significant fact revealed in the catalogue study of the 462 colleges comprising the 1934 membership of the Association of American Colleges is the chaotic condition with respect to

[3]Randall Thompson, *Ibid.*, p. 250.

> the place of Music in the academic curriculum. . . . Music has not attained full educational status in the Liberal Arts College. It is only coming of age."

Some of you may wonder what bearing this may have on the college music library. Many of you will have already guessed the answer. You know that you cannot build a library for an unknown public. How can college music libraries have form and substance when college music is in such turmoil? Now I believe my contention that college music libraries are still ineffectual derives directly from this situation. With the best intentions in the world, the college music library cannot possibly relate its plan to a non-existent plan within the music department. What actually happens is that the college library stocks music in various forms to meet the haphazard demands of various generations of faculty and students; this results in collections like those mentioned above. No one person undertakes to develop the music collections in the library, and the librarian who may or may not have some competence in the field of music can give only a small part of his time to any particular field. Even a relatively small amount of his time would suffice, however, if he had planning on the part of the music department to match his own. The library's work can be, and has been,[4] reduced to a workable formula, but it cannot be begun until the music department has done a comparable job.

If we may grant that this is a basic need, the question remains, what can we, what can you music librarians do about it? It has ever been the lot of libraries to lead, and although we follow well where there is leadership, I see no reason why music libraries and music librarians should not take it upon themselves to help establish the role of music in the college, even to the extent of helping to formulate the objectives of the music department. Since we are apparently going to have to do this, we had better look more closely at what we have to deal with when we try to analyze music in college.

Undoubtedly the most important element concerned is personality. By this I mean the personality of the teacher and of the music student. We must admit at once that the musician or incipient musician is by the very nature of music a schizophrenic personality. He must have a practical side which enables him to live with other people and subject himself to rigorous training, and on the other hand, he must have a capacity for emotional expression far beyond that of other men. Where both of these capacities are balanced and powerful, you find a great artist; where they are unbalanced and powerful you have temperament and fantastic tales. In any case, I introduce this bit of theorizing to illustrate the obvious. Musicians are not like all other men and women; planning for them as a par-

[4]Angell, Richard S. Functions of the College and University Music Library, in *Music Teachers National Association Proceedings*: 1940, p. 152.

ticular problem, and this is where the music librarian enters the picture. If the music department cannot formulate a clearcut code of objectives, the librarian must wade in, and at the risk of making himself obnoxious he must analyze and synthesize all the information he can extract from the music faculty and administration until he has all he needs to formulate library policy.

Another element of this problem which I place second, many of you would place first. It is the ever-present budget. Here we must remember that very few new developments in service are started with an appropriation. They are begun cautiously and timidly at little or no expense and grow as the need grows. Somehow, funds materialize, sometimes not as swiftly as we wish, but they do appear. The ultimate place of music in the college will be the place developed by the combined efforts of faculty and students, the school and the library. The music librarian is a partner; he must make his mission clear. For years our own music library languished, completely dissociated from the library budget. This is no longer the case. Funds are assigned to music as well as to other subject fields, and planning now goes on at a quite different pace. Here, then, the duty of the music librarian is clear. He must see to it that lack of funds does not stand in the way of the normal development of the music library. In the college library, this means that the music department shall have its own funds assigned, to be expended each year in promoting the planned development discussed in the preceding paragraph.

The third and probably the most difficult element of this problem expressed in one word is *materials*. By the materials of music I mean music scores, books, and records, all of the materials essential to the teaching and learning of music. Here music librarians as a group have and can have the greatest influence.

The first difficulty with materials is selection, and I'm not so sure that this is really still a difficulty. We have many lists of preferred titles and not infrequently a new list appears. One of the more extensive lists, that of the National Association of Schools of Music, is largely a product of your own organization. With all of our lists, a librarian is not infrequently at a loss because so many music titles are out of print or published abroad and not available. It is here that I will make my first plea to the membership of the Music Library Association, not for the benefit of the college music library alone but for all music libraries. Is there not some way you can encourage the reprinting or nearprinting of important but hard to get items? I would propose that some enterprising music publisher be encouraged to enter the reprint business for music just as Peter Smith of New York has done so well for bibliography. With the numerous photolithographic processes now known all the literature of music could be as readily available as last week's number one on the hit parade. The

librarian's part in the enterprise would be at the least a series of recommendations of reprints needed. At the most, the librarians or the Association might organize the enterprise. Equally important is the matter of the high cost of music scores. If publishers and composers could be led to offer cheap editions after a reasonable period of time, it would be one long step in promoting a wider distribution of music. The idea of having to pay two dollars for a new arrangement of a well-known score is a serious detriment to the growth of music libraries and musical understanding in general. Until music is made easier of access, it will not have its rightful place in the world.

The problem of selection for the college music library is relatively simple. We teach voice, piano, violin, cello, organ, and orchestra. This means we must acquire standard scores in all of these types of music. We should start with one well-edited score of each title before expanding into editions. Thus, for example, we would buy as one of our first piano scores Beethoven's Sonatas edited by Alfredo Casella. When we begin to have sufficient standard works in piano scores we might purchase other editions of Beethoven's Sonatas such as that of Artur Schnabel, Eugène d'Albert, or von Bülow. We would also obtain differently edited scores such as those prepared by Schenker or Breitkopf and Härtel. With an assemblage of variant and basic scores, we can do a real job. But first things first and second things second; I always return to the need for a plan. Our selection simply must go from the best known to the least known, from the most needed to the least needed.

In the field of books we have to add another factor to our consideration. For scores we had only to think of musicians, but with books we add many possible readers who are not musicians. Thus our selection must include books for those in the music school and for those outside of the music school who are interested in or who may become interested in music and musicians through this medium. The problem of availability of books in the field of music is not as pressing as that of scores, but there is work to be done. Reprinting agencies for books are already well organized, and it remains for you only to determine which books no longer available are important enough and needed in sufficient quantity to warrant a reprint edition.

We have now discussed briefly two varieties of the materials of music. The first, music scores, is for the musician alone. To use them, one must know how to read a musical notation. The second type of material we have discussed, the printed book, is for the musician or for the general reader. The only requirement for using them is the ability to read printed words. Now the third and last type of material which concerns us in the college is music on records. Let me point out that to use records one need not even know how to read.

It is a recognized psychological fact that the easier a material is

to attain, the more effective it will be. By this fact, music on records should be the most effective tool of the music school attempting to reach beyond its own walls. Yet the equipment cited in the examples given above showed an inverse ratio of materials available, scores and books predominating, in that order, and records together with listening equipment only incidental. As we all recognize, the Carnegie Corporation has made an extremely important contribution to college music with its gifts of record collections and record playing machines. Some of these record sets are now ten years old, and we ought to be able to give thoughtful reconsideration to the problems those record sets were intended to help solve.

There is little point in quarreling with the selection of music included in the Carnegie set. I have no doubt the newer sets being placed are far superior to the earliest ones. Ours having been one of the first, each member of the music department has various complaints concerning lacks and excesses in the several fields of music represented. I know that the Carnegie Corporation has endeavored to ascertain where the set could be improved, and no doubt much has been done. My principal complaint against the content is that no satisfactory provision for continuance has accompanied the original sets. There are several ways in which this could be accomplished. Since it was not the Carnegie Corporation's purpose to endow these record collections, a simple way to guarantee their growth would be to require a prospective recipient of the set to agree to provide a modest sum, say $100.00 per year, for replacements or additions. This would eliminate one of the major problems of the college librarian. I am sure that this problem is repeated in colleges all over the country. The head of the music department or whoever is responsible for the Carnegie record set is unwilling to allow general use of the records because there is no provision for replacement of broken records, repair of the machine, or for additions. In my own library we have met this problem simply by assigning a reasonable portion of library funds for this purpose. I do feel that the Carnegie Corporation has been remiss in another way in organizing these record sets. We know that these records are chosen by the best advisors the Carnegie Corporation can find; also, new sets are even now being made up. These new sets are in some instances quite different from older ones; and it is supposed that they are better. Yet the owners of older sets have no knowledge at all of how the newer sets differ, of how they have been improved.* Some of you will wonder why I think this necessary, and I can explain that very easily. If you had ever spent a period of time as a general librarian

*Actually the Carnegie Corporation will gladly supply on request a list of records in the music sets of 1937, 1938, 1939 and 1940. A list of the 1943 set is in progress.—*Ed.*

in a college or university library you would know that every faculty member believes his or her own interest to be the most important. It follows, just as surely as day follows night, that any selection made by single members of a faculty will be a collection of specialized interest, while the selection made by completely disinterested experts will be far more logical and far more generally useful. I contend, therefore, that the Carnegie Corporation must inform its public more thoroughly of what it is doing. It is very likely that they will prefer to report through an unofficial agency, and the Music Library Association is probably best fitted to do this.

Before leaving the subject of records, I wish to present to you just one more problem which always recurs in library discussions. Most librarians seem to have been unable to reach what seems to me to be an elementary conclusion on the subject of replacement. In any commercial business statement you will find a column of figures dedicated to depreciation and loss, but where has any one of you seen such a statement in a library report? It applies as much to books, prints, or any other kind of library material, of course, but as it happens, records are particularly vulnerable to breakage or damage. I say, paraphrasing a current lyric, "Praise the Lord and pass some new ones"! We should thank our lucky stars our materials are used and replace them with cheerful countenance. That is the way to reach your public. Librarians must learn to accept a fair share of physical loss, and to recognize its relative unimportance when it is accompanied by increased distribution and effectiveness. Those beautiful recordings may be gone, but they are not forgotten, if they have had wide distribution. Incidentally, we have just reason to hope that out of the welter of new materials being produced to promote our war effort, will come some materials or methods that will reduce cost, improve quality, and simplify production of this all-important aid to the study of music. I might say also, in passing, that you as an organization can do more to bring about these improvements than any much larger mass or unorganized group of people.

I am extremely grateful to you all for making it completely unnecessary for me to discuss the various phases of processing the materials of music. Your own laudable efforts to turn out the new cataloging code are so thoroughly sound as to obviate a need for criticism at this time. The plan to prepare a near-print edition offered with an invitation to criticize in anticipation of a later revision based on actual use is certainly an ideal method of approach. Not only I, but every librarian who has music materials to handle, will thank you from the bottom of his heart for providing him with this long-needed tool.

The final aspect of the music library in a college is that much

maligned word, *Administration*. This word, if you care to know its history, is a compound of *ad,* meaning in the direction of, and *ministrare,* to serve. Now I have no quarrel with the meaning of this word, but I do have a serious question to ask concerning the application of that meaning. The principal difficulty seems to lie in the determination of *who* is to be served, and by *whom*. The natural tendency of the librarian is to take over every phase of service he can manage, and as this tendency has gained its full strength, some of us might well wonder to what lengths it will take us. To be more specific I am not ready to believe that there is no limit to the varied and extensive services a library can justifiably render, and in the field of music there are certain services that can be better managed by agencies or facilities outside of the library. For example, the scores of the symphony orchestra, the glee club, the band, the men's chorus, are not properly library materials. They are far better assigned to the care of a group librarian, who will be held responsible for issuing and collecting them whenever they are used. Moreover these scores are not a type of material which can be made to conform to usual library practices of control, nor is there any absolute reason why they should be handled thus. On the other hand, the library can and should have all the principal opera scores, and many anthologies in book form of the works of great composers. This may necessitate some duplication, but that has little importance.

One might make an arbitrary decision in dividing music materials between the conservatory and the library by placing the materials for teaching in the conservatory and those for study in the library. I realize that this is a rather tenuous differentiation, but it is a real differentiation and will provide a basis for discussion. This discussion will inevitably follow, and therein lies the white hope of music library administration. As soon as there *is* discussion the librarian will see to it that a workable arrangement is established. The principal difficulty in the past has been a lack of contact between the music faculty and the library staff. There has been conflict, jealousy and plain everyday lack of cooperation. We are only now beginning to realize that this cannot go on. The palmy days when internecine war between the departments of a college could rage unhindered are gone, at least for the duration of the war. Not one of us can afford to lose or waste the smallest particle of our working resources in this way. The American college is going to be subjected to all the strains and stresses war can bring to our kind of a society, and the colleges which fail to use what they have to the utmost advantage are doomed to certain failure, for which they will have themselves to blame.

Now can you see that I have pointed out many essential differences between the college music library of the past and the future? Cer-

tainly not. I have merely pointed out what I honestly believe, that the music library of the future will be better because it is better planned, better motivated, and will have better materials. In one basic way, music libraries will never change. Great music will always be great music. In another basic way, music libraries will always change. The known great music becomes always better known and there will be more new music brought to light. Our job now is to think straight, plan well, and face facts. We must remember that we cannot do all these things alone, and we must use the best advice we can get. Having worked well in this fashion, we will see music at the end of this war in the colleges, in the universities, and throughout the whole public better known and better loved.

Presented at Buffalo, Dec. 5, 1942.

THE RELATION BETWEEN THE MUSIC LIBRARIAN AND THE MUSIC PUBLISHER

Gustave Reese
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FROM the historical standpoint, music librarians and music publishers were once in a considerably closer relationship than they are today. In fact, they were often much the same thing. In the early days of music publishing, when a large part of the music was copied by hand and made available by the publisher in manuscript, rather than in printed copies, the publisher often rented out the music instead of selling it. Even after the technical processes of engraving and printing had developed to such an extent that many copies of a work could be produced, the "run" was often still of a comparatively few copies, some intended for rental, rather than of a large number of copies all intended primarily for sale.

Nineteenth-century mass-production of music reduced somewhat the necessity of the publisher's acting as a music librarian—at least for the more widely used numbers in his catalogue. During the Victorian Age in England—according to Sir George Grove—the price of music came down to about 1/20th of what it had been earlier in the century. He wrote thus, in 1887:

"When the present writer was in his teens, the price of music was more than twenty times what it now is. The first guinea that he recollects having had given to him, in 1837, was expended in a pianoforte score of *The Messiah* which is now published at a shilling. Good music at all out of the common line was either enormously dear or in manuscript, and had to be copied at the British Museum. Not that this labor was useless. On the contrary, it was fraught with good. The searching for the works, the balancing of one service, motett, madrigal, or cantata against another, forced one involuntarily into the acquisition of much knowledge. Further, this copying taught one clefs and figured bass; it obliged one to play from score or write one's own accompaniment—in fact, gave one knowledge against one's will for which the modern student has little or no occasion."*

Cheap music reduced somewhat the necessity for both publishing houses and libraries to act as music librarians—at least, in certain fields. Or perhaps one might say that the astounding reduction in the price of music relieved the music publisher from acting as a music librarian, and the music librarian from acting as a music publisher.

But, like all knowledge, a love of and desire for music is not a fixed quantity. The more music was made available to people, the

*Novello & Co., *History of Cheap Music,* p. vii.

more of it they wanted. The ultimate effect of 19th-century mass-production was that it increased the pressure placed on all cultural agencies to supply the growing thirst for knowledge and good music that attended this magnificent expansion of the literate musical public.

Thus, though the strict *necessity* of the publishing houses' maintaining circulating musical libraries somewhat lessened, actually the libraries belonging to the great houses expanded, making available not so much the standard music that could be bought at a price probably little more than the previously required rental costs would have been, as music which Sir George speaks of as "out of the common line."

The Drexel Collection at the New York Public Library contains two catalogues of these mid-19th century circulating musical libraries. They are very impressive affairs—each one of some three or four hundred pages, packed full of fine-print listing of the music available for circulation. One of these is for the circulating music library maintained in New York in 1850 by Kerksieg and Breusing, a forerunner of G. Schirmer, Inc. The other is a large catalogue for 1860 headed *Universal Circulating Musical Library,* a handsome book in large octavo, of 413 pp. This "universal library" was maintained by Ewer and Co., which in 1867 merged with Novello and Co. The preface points out that this library was "established according to the principles of the best Continental institutions, and embraces every branch of musical literature up to the present time."

The scheme by which these large circulating libraries maintained by music-publishers were operated was somewhat similar to that of some society libraries still in existence. You subscribed for a certain period—a year, a half year, a quarter, etc.—and paid a certain fee, which entitled you to use a certain number of pieces. These—as the catalogues say—might "be exchanged every day," if desired. But the fact that they were maintained by publishers, rather than societies, appears in this curious "premium" which the subscriber received at the end of his subscription period: presumably if you had been a good borrower and were still on friendly terms with the librarian, you received a certain amount of music free. For example, in 1850, for the Kerksieg and Breusing circulating library, you paid $12 for a year's subscription, and at the end of the year you got $6 worth of music gratis. For the Ewer circulating library you paid 2 guineas a year and got one guinea's worth of music at the end. For the G. Schirmer circulating library in 1869, you paid $15 a year and got $8 worth of music at the end of the period—if you hadn't used it up in fines, though I don't find such things mentioned in the catalogues. They simply say that the pieces *must* be returned within a fortnight, and apparently they were, in that law-abiding day.

In the Schirmer circulating library catalogue for 1869, the "Rules

and Regulations," as they are called, are charmingly simple:

A. Subscribers are requested not to roll the Music, but to take and return the same in portfolio.
B. The fingering must not be marked upon any piece of Music, nor the same defaced in any way. If this rule is violated, the Subscriber will be expected to purchase the injured piece or pieces.
C. No piece or pieces should be kept longer than a fortnight; at the expiration of that time they must be returned or exchanged for others.
D. Subscribers will not be allowed to take at any time more than one arrangement of the SAME piece when it exists in various arrangements.

Incidentally, this catalogue of the piano music only (and there was music of other kinds in this circulating library) devotes 357 pages to a mere listing of the numbers available. The catalogue itself, when published, cost $2.00.

Today this sort of thing survives in the rental libraries maintained by some publishers to handle, in the main, large symphonic works. It has been found more practical to rent out the orchestral parts of such works than to print and sell them. Also, these libraries increase the chances for performance of works whose scores are not printed either.

Except in this connection, the publisher is no longer a librarian. In short the publisher-librarian, in the field of music, has divided like an amoeba, and we now have two separate entities. I wonder whether, in some respects, they have not drawn too far apart.

Talking mainly from the point of view of a single publishing house, as I am afraid will be unavoidable throughout this paper, I should say that the music publisher has shown an awareness of the immense amount of help he can obtain from the large libraries that have special music departments. On one day he may decide to prepare a new edition of an aria from a Bach cantata and wish the piano accompaniment to be a true reduction of what Bach wrote for orchestra, unencumbered by the accretions produced by generations of editors. What is simpler than for him to turn to a library for photostats of that aria from the Bach Gesellschaft Edition, especially in these days when the stocks of foreign importations are bound to be low? On another day he may wish to consult the original edition of a Beethoven sonata. Here a micro-film may very likely be requested. Examples might be multiplied at length.

Does the music librarian reap a suitable *quid pro quo* for his courtesy and bounty? That is a question concerning which I should like to expand a bit.

In normal peace times, the music libraries with which I am most

familiar are likely to make it a point to keep posted with respect to the publications of such houses as Breitkopf & Härtel, the Bärenreiter Verlag, Kallmeyer, etc. They are certainly right to do so, and their collections profit from their alertness. But do they, even now when the country is at war, pay proper attention to what is being brought out at home? By way of answer, I shall say a few words about a very large music library, which shall be nameless, one that in most respects is a perfect model of everything a music library should be.

In March of this year a collection of 16th-century madrigals was issued in New York, containing twelve examples never before published in a modern edition. The editor was Dr. Alfred Einstein, the greatest living authority on the madrigal, who added brief but valuable comments on both music and texts. Had this album been brought out abroad in peace time, I am confident that the library in question would have ordered a copy immediately. But it had neither acquired a copy nor ordered one up to the quite recent day when I investigated. Nor had it done better with respect to the Ralph Kirkpatrick edition of Bach's *Goldberg Variations,* published in 1938. To be sure, that library has a few other editions of this work, but Kirkpatrick has provided a preface that is practically a brief dissertation on the execution of the ornaments in Bach's clavier music and should therefore be on hand in any comprehensive reference collection. Just one other case in point: I recently received a bantering little note from one of my good friends among the music librarians, pointing out with mock delight that there was no article on a certain Latin-American composer in the body or in the appendix of the new edition of Baker's *Biographical Dictionary of Musicians.* Now, it happens that when the first printing of this new edition was exhausted, a revised and augmented Appendix was prepared and made available in separate form, without charge, to purchasers of the first printing. That new Appendix contains a respectable article on the composer in question. I sent my correspondent a complimentary copy. Apparently he had not known of the steps that had been taken to keep the new Baker up to date, although the publisher had taken pains to spread the information through advertising—twice in the *Musical Quarterly* alone.

The publisher of the three items just mentioned has a mailing list of over 7,000 libraries, to which bulletins are mailed every three months. What is the trouble? Is the American music librarian "high-hatting" the American publisher, perhaps to his own detriment? Or is there a need of bibliographical tools more comprehensive than publishers' bulletins? Perhaps both questions should be answered in the affirmative.

Let us glance a moment at tools with which most of us are acquainted, at least to some extent. There is Pazdírek's old *Handbook*

of Musical Literature, a *Practical and Complete Guide to all Musical Publications.* This was international in scope, but it lasted only from 1904 to 1910. The *Handbuch der musikalischen Literatur,* begun in 1817 by Whistling and later taken over by Hofmeister, covers, in the main, only the publications of German houses and of such foreign houses as have German agents. From 1927 to 1937 the Chambre Syndicale des Editeurs de Musique issued its *Tables alphabétiques et systématiques des nouvelles publications musicales,* restricted to French publications. There is also the longer-lived *Bulletin de la Musique—Liste Complète des Nouvelles Publications Françaises.* Then there are the catalogues devoted to special kinds of music: Challier's *Grosser Lieder-Katalog,* published from 1885 to 1914; George Schünemann's *Führer durch die deutsche Chorliteratur* (3 series, one each for mixed, men's, and women's choruses; begun in 1935); Adolf Ruthardt's *Wegweiser durch die Klavier Literatur* (10th ed., 1925); Teichmüller and Herrmann's *Internationale moderne Klaviermusik* (1927; supplement in 1934); Tottmann and Altmann's *Führer durch die Violin Literatur* (begun in 1934); Altmann and Borissowsky's *Literaturverzeichnes für Bratsche und Viola d'amore* (1937); Bruno Weigl's *Handbuch der Violoncell-Literatur* (3rd ed., 1929); Altmann's *Kammermusik-Katalog,* a list of all chamber-music works published since 1841 (4th ed., 1931; supplement, 1936); Altmann's *Orchester-Literatur-Katalog,* listing orchestral works published since 1850 (begun in 1926); Weigl's *Handbuch der Orgelliteratur* (1931); Herbert Westerby's *Complete Organ Recitalist—International Repertoire—Guide to Foreign, British, and American Works* (London, 1932); Walter Lott's *Verzeichnis der Neudrucke alter Musik* (begun in 1936); the *Vereichnis der in allen Kulturländern-erschienenen Bücher und Schriften über Musik,* published in the Peters *Jahrbuch,* compiled over the years by such men as Emil Vogel, Rudolf Schwartz, and Kurt Taut; the *Bibliographie des Musikschrifttums,* begun by Taut in 1936 and issued as a supplement to the *Archiv für Musikforschung;* and Eric Blom's *General Index to Modern Musical Literature in the English Language* (1927). As against all this, American bibliographers have made only a few similar contributions: The *Musical Quarterly* Book-List, most of which has been compiled by your President; the *Song Index* of Minnie E. Sears (1926; supplement, 1934); *Composers in America* by Claire Reis (1938; earlier, smaller versions published under other titles in 1930 and 1932). The last named, while an excellent tool, is restricted to the major works of American composers and does not pretend to cover the production of American publishers generally; in fact, a good part of the material it lists is not published at all. The music section of the *Catalog of Copyright Entries* also is a tool, even if necessarily unselective. With the co-sponsorship of the Newberry Library, a beginning has been

made in the indexing of music periodicals. Alfred J. Swan's *Music Director's Guide to Musical Literature* might also be mentioned.

Clearly, the problem of musical trade bibliography is a troublesome one and must bear some of the blame if music librarians do not avail themselves, as freely as they might, of the wares of the American publishers. I should like to urge American music librarians not only to find out all about Hofmeister and the other catalogues just mentioned, not only to learn how to get on the track of German, French, and English publications, but also to collect such music publishers' catalogues and lists as they can lay their hands on in America—particularly the older catalogues—and to arrange them in some order that will make them useful for ordering and research purposes. Some houses print "trade lists" that may be had on application. These, though confined to the output of individual houses, are nevertheless useful. Perhaps some day we shall see here, as in Europe, cumulative catalogues listing the works of all houses. It would seem to me that an organization like the Music Library Association might profitably give some further thought to finding a way in which it can help to bring this about. I am aware, of course, thanks to Dr. Ellinwood's report in *Notes for the Music Library Association,* No. 12 (1941) that a beginning has been made in this direction.

This Association might also urge the members of the American Library Association to give further recognition to music, particularly in libraries that do not have special music departments. Our country, which we have liked to refer to as "a nation on wheels," is apparently going to make less use of wheels for a while. As one of the results of this, the librarian will have to cater to the musical tastes of a widening circle of people. (The expansion of the circle, however, will not necessarily bring about a decline in discrimination.) The librarian will have to consider not only the educational and recreational values of music, in and of themselves, but also their relation to the question of morale.

The wide margin by which libraries carrying only books exceed in number those that include a music section is bound to be reduced somewhat if the predicted increase in the demands made upon our libraries should materialize. One reason for the width of the margin is doubtless the difficulty of handling sheet music and the consequent reluctance of the librarian to buy it. This handicap, however, should not deprive music of its rightful place in the general library. Here a little study of publishers' catalogues, or a request for advice, will reveal that there is a surprising amount of piano music, songs, etc., available in album form; and I refer not only to volumes devoted to individual composers, but to miscellaneous collections containing material which the uninformed inquirer might

expect to find obtainable only in sheet form. Inexpensive examples are the so-called "dollar books," among which I might single out *50 Art Songs from the Modern Repertoire,* containing songs by Bartók, Debussy, Falla, Fauré, Griffes, Loeffler, Rachmaninoff, Ravel, Schoenberg, Sibelius, Stravinsky, Strauss, Szymanowski, Tchaikovsky, Vaughan Williams, and Hugo Wolf, among others. I might call attention also to *51 Piano Pieces from the Modern Repertoire,* the contents of which are similarly diversified, and to the 22 albums in Schirmer's American Folk-Song Series, preserving a part of our musical inheritance in a form that should appeal to any library interested in Americana. In connection with the "dollar books," I might add that the price does not necessarily indicate low quality any more than does the price of the 95¢ books in the Modern Library. These "dollar books" should be particularly useful to the small library, since they are necessarily planned to satisfy a diversity of tastes. and a dollar invested in one will help to meet the demands of several different types of people.

Whatever may be the objections to sheet music, there is no excuse for a library's not carrying *books* on music, which are being asked for more and more by the layman. This is especially true of libraries that are fortunate enough to have a record collection.

A special obligation would seem to rest upon libraries in cities with orchestras and public recitals. It should be the duty of the librarians in such institutions to obtain as many as possible of the the scores scheduled for performance in their towns—if not large scores, then small ones—; and works to be given on a particular date might well be placed on a separate shelf for a week or so before a concert, so that interested readers might examine them. Where possible, it would be fine to have records available too. In connection with the question of procuring scores, I wonder how many librarians realize that a good number of the orchestral works of modern Americans like John Alden Carpenter, Roy Harris, Aaron Copland, Samuel Barber, William Schuman, Deems Taylor, and Anis Fuleihan, are available in inexpensive study scores. The study scores of the standard classics are gradually being brought out in this country too.

If the ordinary library once makes a start with a few shelves devoted to music, perhaps with the friendly advice of a trained music librarian, the chances for growth would seem to be exceedingly good, under present circumstances. To be sure, the difficulty of cataloging sheet music would have to be faced sooner or later. Since the Library of Congress provides cards only for books and certain collections, that is a problem for each library to solve for itself. But it should not be too difficult to find a high-school pupil with musical proclivities, who would be ready to do such work, and to have such a person trained. The important thing is not to take the attitude

that so much water is over the dam that the ordinary library should not build up a music section. *Any* collecting, cultivating of private collectors, buying, or cataloguing, within however small a range, is valuable and should be undertaken *now*. Oscar G. Sonneck, our greatest music librarian, was among those to feel strongly that a small field carefully treated is of more value than a large one handled at random.

I have mentioned that the music librarian might give some friendly advice to the ordinary librarian who is trying to build up a few shelves on music, and the music librarian is doubtless already doing this without in turn receiving advice from me. I should like to suggest, however, that he tell the ordinary librarian that the music publisher is genuinely interested in his problem and is actually able to help—particularly the publisher who is also a dealer. In fact, it is the public libraries in the countless smaller cities that are by far the most in need of improved relations with the publishers. The greater number have a few books on music, biographies of outstanding musicians, and an encyclopedia or music history or two. But the librarians are not equipped musically and do not understand how to proceed from that point. They usually know nothing of theory and do not know what to supply when a borrower asks for "something easy, to learn about writing music." Still, many of them would like to develop their music sections and are kept from doing so only by their lack of information. Valuable land is being permitted to lie fallow that might easily be cultivated. The publishers have made some effort to till this land, partly through the visits of members of their educational departments when it is possible to make these visits in conjunction with calls upon schools in the same vicinity, and the music librarian might spread the word that inquiries can be and will be carefully handled. Some houses have lists, available on application, drawn with the needs of the small-town librarian particularly in mind. Incidentally, it might be a good thing for that type of librarian, as well as all others, to emulate the Music Library of the Circulation Department of the New York Public Library, which, in order not to operate to the disadvantage of the publisher's possible sales, allows only one renewal on actual music that is out on loan.

What I have said thus far concerns the large and small public libraries. A few words should be added about the college, university, and school libraries. These fall into two groups, the first and smallest consisting of the libraries of the great universities. These usually maintain either a music librarian or someone on the staff who has a good knowledge of some phase of music and is able to cope with its specialities. The main trend of these music sections comes, sometimes indirectly, however, from the faculty of the music depart-

ment; and the character and completeness of the music library is apt to be a direct reflection of their own tastes and teaching habits. This is even truer of the smallest colleges and schools, which form the second group and are usually without the services of a music librarian. In them it is wholly up to the music faculty to guide the building of the section, and upon their interest and knowledge depends its success. Thus the relationship between these libraries and the music publisher becomes the relationship between the publisher and *teachers* of the institutions. This is carried on in many ways. The teachers, having the specialized knowledge of publishers' materials required in their academic work, are usually well informed concerning standard publications, and are interested in new developments. They are kept informed through bulletins and sample copies and by personal contact with publishers' representatives. The head librarians in these institutions must, of course, co-ordinate the buying and development of the music section. Here the services of a publisher-dealer with a good educational department may easily help to preserve a proper balance.

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After I was honored with an invitation to address this meeting, I wrote to several of my friends among the music librarians and asked them what questions they as librarians would especially like to have answered by music publishers. I shall close my paper by reading some of those questions and by answering them as well as I can.

One correspondent inquired about the "capacity or limitations of the music publisher in fulfilling music librarians' educational programs." The capacity or limitations necessarily depend upon what the programs are. Without my answering the question directly, some idea of what the publisher-dealers are able to do may be obtained from the fact that the educational department of one house has filled requests for lists of available musical settings of the major British poets and for similar lists dealing with the important American poets. A program of Shakespeare settings, given at Teachers College, Columbia University, was planned entirely from the former list. Victorian poets were the subject of another list, and still another was devoted to musical works inspired by great paintings. Here the publisher-dealer renders the services of a bibliographer, such as the large libraries can render too, but not the smaller ones.

A second question reads: "Is there any restriction placed on photostat copying of music? May such copies be legally used for public performance if none are sold? Recently an opera was chosen to be performed of which there are no vocal scores available except in a music library. A member of the company was assigned a rôle and cannot obtain the music for study or rehearsal. Is she justified in copying by hand, or having a photostat made of her part?" The

answer depends entirely upon whether or not the work is copyrighted in this country. The fact that none of the copies was to be sold, has no bearing on the question. The United States Copyright Act requires a notice to be printed, including the word "Copyright" or the abbreviation "Copr.," the year of copyright, and the name of the claimant. If no such notice appears, the work is presumably not protected here. One should be careful about works that one knows are in the public domain in their original form, for a copyright may have been secured in a translation or in a piano reduction of an orchestral work, etc.

A third question inquired about the "problems of the music publisher in the book world, and the book publisher in the music world." There is no great problem here. There seems to be a tacit understanding that, generally, the music publisher should publish actual music and manuals, such as text-books on harmony, counterpoint, orchestration, and singing, while the book publisher should bring out historical works about music or other studies in literary form that do not constitute manuals. To be sure, each type of publisher has on occasion invaded the other's field, but not deeply enough for sovereignty over either field to become seriously challenged. I might mention at this point that the music publisher views without depreciation—indeed, with hearty approval—such ventures in the field of music publication as that of the New York Public Library, which has made available in black-line print uncommercial music having a primarily musicological interest. The same might be said of the similarly uncommercial projects of the various university presses.

A fourth question asked whether music publishers take cognizance of music librarians in the same way as book publishers do of "regular" librarians. The answer to this is frankly: "No." The reason is fairly obvious. The book publisher can and sometimes does bring out a work mainly for the library trade. Such a work is consulted at the library by a presumably silent reader. The items in a music publisher's catalogue, on the other hand, are primarily intended for performance, and the needs and wishes of performers—professional or amateur—are therefore the publisher's first consideration. This does not mean, however, that suggestions from music librarians, with respect to new publications, might not be welcome. In fact, they would be, if only as a sign of increasing interest in the publisher on the part of the librarian.

A fifth question took this form: "In small towns, remote from music centers, much difficulty is felt by musicians in choosing new teaching material from catalogues. Could some plan be worked by which a group of publishers might send their fall publications for exhibition. . . , using the public library as a place of display? If there is no music department in the library, this might stimulate

a demand for one. But a library, even without a musical interest, would be a neutral and non-commercial centre, not acting as an agent, simply as a place of display. . . Perhaps in such an effort . . . one man, whose expenses could be defrayed jointly and preferably not an employee of any of the firms, might be in charge of the display." This is a splendid idea. Publishers are asked year in and year out to send music "on selection" to teachers too busy to go into a store, or too remote from a large one, to make selections themselves. Certainly if local libraries could in some way provide the equivalent of such "on selection" shipments, the teacher could obtain information more quickly and the publisher would be relieved of the burden of sending the same selections to dozens of different teachers at considerable expense and trouble. Perhaps penny post-cards could be mailed to a list of teachers, notifying them when shipments are to be placed on display.

A sixth question asked how far American publishers are prepared to step into the place of the great German firms. Perhaps some of them are already on the way. The war is compelling us to bring out more and more standard works, copies of which were formerly imported. A healthy sign is that there is a strong enough demand for chamber music to prompt the American publishers to bring out the masterpieces in that field, a demand that apparently did not exist with the same degree of force during the last war, when importations were similarly shut off. The improvement is doubtless due in large part to the progress that has been made in the schools and to musical education generally, in which the music librarian has had a substantial share. As one of my correspondents stated, with respect to all types of musical activity, we seem to be witnessing "a shift in the center of gravity from Europe to this country." Apparently it is not only in the political field that, to paraphrase Malvolio, we are having greatness thrust upon us.

Presented at Milwaukee, June 27, 1942.

THE ARMY LIBRARY SERVICE

MAJOR RAY L. TRAUTMAN
U. S. Army, Washington

DURING World War I it was definitely acknowledged that reading was an important factor in the maintenance of good morale, one of the prime requisites for a good fighting army. The present War Department policy with regard to Army libraries is based upon a realization of the importance of reading materials for soldiers and the full acceptance for the responsibility of providing this service. Perhaps the most ably expressed views on the importance of books comes from our own Commander-in-Chief, President Roosevelt, who says, "Books cannot be killed by fire. People die, but books never die. No man and no force can put thought in a concentration camp forever. No man and no force can take from the world the books that embody man's eternal fight against tyranny. In this war, we know, books are weapons."

The Army Library Service [1] was established after the first World War when the United States Army absorbed all libraries in the camps which had been initiated by civilian organizations, and from then on it became a regular operating function of the Army. At the beginning of the emergency immediately preceding World War II, the War Department, cognizant of the importance of reading and study, embarked on a greatly expanded library service program, the objective of which became the supplying of all men in the Army with all their reading needs. Such a broad purpose necessitates the provision of well balanced collections of reading materials on a diversity of subjects in books, magazines, newspapers, pamphlets, maps, and pictures for military personnel in posts, camps and stations in the continental United States, its possessions, as well as in overseas theaters of operations and bases.

The War Department, realizing that reading materials alone cannot make a good library service, also made provision for the employment of professional library personnel necessary to carry such a program into effect. Thus, in the War Department itself a Library Section, staffed with professional personnel, was established. This Library Section is a part of the Education Branch of the Special Service Division, the Division in the War Department which has as its function the recreational, educational, informational, and welfare activities of the Army. This Library Section of the Special Service Division, besides acting in an advisory capacity to all echelons of

[1] Having been privileged to render some service to the Army Library Service, the Music Library Association is happy for an opportunity to print this authoritative statement by Major Trautman, in charge of the Army Library Service.—*Ed.*

command relative to library service in the Army, formulates plans for the establishment and maintenance of new libraries, for the operation of existing libraries, for the furnishing of reading materials where no libraries exist, and for the provision of funds necessary to carry out the program in its entirety.

As the various services to the Army are decentralized into Service Commands, so is the Army Library Service. At each Service Command (formerly Corps Area) and Department headquarters, there is employed a professional civilian librarian, who is responsible to the Commanding General of the Service Command or Department for the operation of all libraries within the geographical limits of the Command.

The camp library, which actually reaches the soldier, is a good representation of the American idea of library service. Each library operates under modern methods of merchandizing to publicize and sell reading materials to its clientele and is comparable in its organization and service to any up-to-date American public library. This library is under the supervision of the Special Service officer, but the actual operation is performed under the direction of the professional civilian librarian. She is responsible for the operation of the library and carries on the technical processes, common in all American libraries of the day, such as book selection, classification, cataloguing, circulation and reference. Here the soldier is brought into contact with the best books of the day, and it is the librarian's job to fit the books to the soldier. Our present day fighting man is highly intelligent, is equipped with a good educational background, and his demands range from light fiction to the highly complex treatises on modern technical skills. The librarian must assist him in providing books to improve his military rating, to assist him in any correspondence course he may be taking through the Army Institute, and generally, to provide him with the books needed to give him the proper background of the causes of the war, what he is fighting for, and why he must win.

The furnishing of library service to patients in Army hospitals is also a function of the Army Library Service. This includes the provision of reading materials to all hospitals and professional personnel to the larger hospitals.

Many military establishments which are too small to warrant the employment of professional civilian librarians maintain libraries nevertheless. These libraries are operated by carefully chosen enlisted personnel. For overseas library service there is a library section which is part of a Special Service Unit which is organized to serve troops in the theaters of operations with various types of recreational activities. This library section of the Special Service Unit is equipped with a substantial collection of books covering a wide range

of subjects and is operated by a library technician who has been selected for this work on the basis of previous library experience.

The Army Library Service consisting of some 2,000 libraries has 7½ million books, is currently receiving hundreds of thousands of magazine and newspaper subscriptions and huge quantities of pamphlets and maps. One hundred and fifty miles of shelving are required to accommodate the books alone.

In addition to fixed libraries the Army Library Service uses traveling libraries which serve troops in isolated locations, and small posts, camps and stations. A traveling library consists of a hundred selected recent books in a book case box which is transferred from station to station during the course of the year. A small post may receive four traveling libraries every year, each with a different collection of books.

Another means which the soldier has of obtaining reading materials is by use of the recreational kit. Whenever troops are sent overseas, each unit of company size is furnished with a recreational kit, containing, among other things, a collection of one hundred books. Also, at the ports of embarkation soldiers are given magazines and books to read while in transit.

One of the keenest interests of the troops overseas is the reading of magazines and newspapers. Every effort is made by the Army Library Service to answer this demand. Regular magazine subscriptions are being purchased for all troops overseas and are being sent to them through the Army Postal System, and by the Air Transport Command. Along with other essentials for fighting men, Army transport planes are carrying bundles of magazines which are dropped off at various places outside the United States where our soldiers are stationed.

In summing up, the Army Library Service in accomplishing its mission to supply sufficient reading materials to all military personnel wherever they may be, must carry its service not only to every state in the Union, but from the Aleutian Islands to Iceland and from Australia to Africa. Army libraries or collections of books and magazines are to be found in a great variety of places including service clubs, especially designed library buildings, hangars, chapels, barber shops, nissen huts, tents, warehouses, transports, hospitals, guard houses, day rooms, recreation buildings and wherever troops are located since by many reading material is considered an essential part of the daily ration.

Presented at Buffalo, December 5, 1942

EARLY AMERICAN PUBLICATIONS IN THE FIELD OF MUSIC

Professor William Treat Upton
Washington

I CAN'T quite escape the feeling that this paper, instead of bearing the title given above should rather be called quite frankly and simply "Carrying Coals to Newcastle," for certainly I am in grave danger of carrying into effect that notoriously futile and unnecessary procedure. Indeed one is tempted to wonder a little whether an outsider who has never been a librarian (music or otherwise) and who is only temporarily a bibliographer can be expected to have anything in his own particular coal basket which could prove of any great importance or value to this impressive Newcastle, so completely populated by bibliographers and music librarians. And yet perhaps it is not entirely inconceivable that one who has spent the past three years in intimate association with Sonneck's *Bibliography of Early Secular American Music* (Eighteenth Century), exploring and re-exploring with him the rich vein he first uncovered some forty years ago, may have picked up a few lumps of his own along the way.

Be that as it may, I am very happy to be here at just this time, when the year 1942 is drawing to its close. For I think it should be brought home to all of us afresh that we are standing at the very threshold of an anniversary of utmost importance in the development of music in the United States and of peculiar importance to you who are the guardians of the printed note—namely, the hundred and fiftieth anniversary of the beginning of general music publishing in our country.

You will recall that it was in 1793 in Philadelphia, almost simultaneously at both 163 North Third Street and 117 Race Street (in March or thereabouts) and then a little later (July of the same year) at 136 High Street that three important beginnings were made. These three, and the greatest of these is 136 High Street. Taken together, it is evident that these individual beginnings form the composite beginning of music publishing (as we understand the term today) in these United States.

Of course we all know that music was published here before 1793. But we also know that it was for the most part sacred music—psalm and tune books—and of this there was a fairly generous supply. True, there were certain fugitive secular numbers to be found in the various "Almanacks" of the time, or in some of the literary periodicals, and a few quasi-secular tunes had surreptitiously crept into certain of the tune books themselves. There were also a few

(a very few) songsters that printed the tunes of their songs along with the words. I know of only two or three such.

In revising Sonneck's *Bibliography* I have followed his lead in restricting the material almost exclusively to music itself (that is, to printed music) and therefore have had no occasion to go deeply into the question of those pocket volumes so beloved of our forebears—the eighteenth century songsters—and have given particular notice only to those in which the tunes were reproduced. In spite of this, however, I want to speak briefly of them at this point. In spite of the fact, too, that I believe wholeheartedly in that wise old saying that "the shoemaker should stick to his last," and the subject of eighteenth century songsters, as I have said, is distinctly not my last! Indeed I gladly leave all comprehensive discussion of this important subject to my colleagues whose last it may be. But no one can study eighteenth century music publishing in America without becoming interested in this popular side line—even myself who claim to know little of these volumes beyond the title-page. But this is enough to show what a lusty breed they were and how perfectly they fitted into that robust yet sentimental age. Let me give you two or three characteristic titles:

> The amorous songster. Compared with this vigorous volume the Frisky Songster is a lifeless chap. New York, Printed for the Sporting Club. 1800.

What a pity that no copy of the Frisky Songster has been found to parallel this gem in the possession of the Grosvenor Library!

The Library of Congress contributes more variety but far less piquancy in

> The festival of mirth, and American Tar's delight. A fund of the newest humorous, patriotic, hunting and sea songs. With a variety of curious jests, bon mots, entertaining and witty anecdotes, etc. New York, 1800.

But back in the staid Philadelphia of 1789 we hear the warning voice from the wilderness:

> The Philadelphia songster . . . Being a collection of choice songs such as are calculated to please the ear while they improve the mind and make the heart better. by Absalom Aimwell, Esquire. Philadelphia, 1789.

It is at the New York Public Library that we may drink from this fount of wisdom. This rare issue has music.

Of the slightly more than one hundred known issues of these songsters in the United States during the eighteenth century—beginning as early as 1760–10 were issued before the Revolution (5 in New York, 3 in Philadelphia, 1 each in Boston and Williamsburg). Of these no copies are extant, as far as I know. (And I need not

say that in such statements throughout this paper the phrase "as far as I know" is implied even when not expressed.)

During the Revolution there were naturally very few—in fact only a half dozen: 3 in New York, 2 in Philadelphia and 1, source unknown. Two of these are extant (one copy of each). From 1784 to 1792 there were some twenty-odd issues: Philadelphia 13, Worcester 3, New York 2, the others scattered, one to each place, including Boston. Of these, six have been located. In 1793, the year we celebrate, a half dozen were issued (Philadelphia 5, New York 1) of which only one seems to have survived. And of course from 1794 to the end of the century comes the largest number of all —about 60 (Philadelphia 16, New York 9, Baltimore 8, Boston and Worcester 5 each, the remainder being scattered in ones and twos). Of these about 30 still survive.

In short, out of something over 100 issues some forty-odd are still available for study.

We note a few obvious and rather interesting facts out of even so casual and superficial an examination as this: especially, the pronounced need of Philadelphia over all others in this eighteenth century publishing venture, with 39 issues as against 20 for New York, 8 each for Baltimore and Worcester, 7 for Boston, the rest scattered among thirteen different localities. And we note that after the Revolution this scattering among various smaller centers was naturally greatly accelerated.

Now returning to my own proper field—just what was there of actual published music here in the United States before 1793? In addition to the numerous psalm and tune books already mentioned and other non-secular issues, we have two surviving copies of the *Select Songster* (with music) published in 1786; three copies of the *American Musical Magazine,* with a few secular numbers, 1786-87; one copy only of Alexander Reinagle's *A selection of the Most Favorite Scots tunes with Variations for the piano forte or harpsichord,* 1787; four copies of William Brown's, *Three Rondos for the piano forte or harpsichord,* also 1787; four copies of Francis Hopkinson's *Seven Songs for the harpsichord or forte piano,* 1788; one copy only of that highly moral *Philadelphia Songster* (with music), 1789; also probably in 1789, Reinagle's *Collection of twelve favorite pieces arranged for the piano forte or harpsichord* (one copy), his *Collection of Favorite songs* (one copy) and his *Collection of favorite songs, divided into two books* (three copies, not all of them complete). And that is about all.

The years 1790, 1791, 1792 seem to have been practically passed over as far as actual music publishing is concerned. And, too, we note that the issues above mentioned were all published by establishments whose main output was that of books, periodicals, etc.—

music publishing being with them but a side issue and a very limited one at that.

However, as we have already seen, things began to happen in 1793, and three firms began to publish music—and music exclusively —in Philadelphia: Moller and Capron (also Moller alone) at 163 North Third Street, J. Young at 117 Race Street and B. Carr and Co. at 136 High Street.

I hope that next year (1943) all of you will place on exhibition anything you may have of these three pioneer firms. To be sure. it is quite evident that such exhibits will necessarily be qualitative rather than quantitative, for from Moller and Capron I know only their so-called *Monthly Numbers*—four "numbers," each containing six pages of music (particularly interesting because of their inclusion of compositions by Moller and Capron themselves) and from Moller alone at the same time and place only scattered issues. Of these four *Monthly Numbers,* apparently all published in 1793, there seems to be no absolutely complete copy in existence, though almost all of the material is available through various complete and incomplete individual "numbers." *Young's Vocal and Instrumental Musical Miscellany,* in eight books, generally with six songs each, began publication at almost exactly the same time as the Moller and Capron issues, that is, about March, 1793, and continued into 1795. Of this there is one complete copy, containing all eight issues, along with several less complete copies. From July into November of this same year (1793) Carr & Co. were at 136 High Street, thus giving us the satisfaction of at least one definite and concise date among these eighteenth century issues, for the address is always very clearly given in their imprints. During these months Carr & Co. published various songs by Hook and Shield and Storace and Dibdin and it may very well be that these issues will form the bulk of your exhibits. For early as they are, they are not as extremely rare as one might expect. It speaks volumes for the popularity and wide circulation of the Carr issues (maintained throughout their entire publishing period) that now, a hundred and fifty years later, there should still be in existence as many as thirteen copies of one particular issue, found in as many different locations—eleven of another, then eight, seven, six, five, four, and so on down. Many of these are separate issues from a collection of songs from Storace's Opera, *The Pirates.*

And, indeed, thereby hangs a tale—simple and unsensational enough in itself but of very real personal interest to me. Throughout my labors on the Sonneck revision it had irked me immensely that here, there, and everywhere I kept running across separate issues from various collections, all properly paged, some with imprint, some without—also detached sheets, torn bodily from some collection or other, these, too, all properly paged and themselves sometimes with

imprint, but unfortunately never with title-page. What, then, were these early collections? What was the original source of all this scattered material? At times the whole thing seemed like some gigantic picture puzzle with its individual pieces often entirely unrelated, but once in a while fitting into a definite pattern. Where the collection was already known, there was of course merely the rather mild pleasure of fitting each piece into its own proper place. But when no collection had been found containing this particular composition on this particular page—then the lure of the unknown seized upon me! When another issue of similar format appeared and the paging seemed consistent with the other and as though it, too, might have come from the same collection—then the game was on in deadly earnest! But alas! my path through the *Bibliography* is littered with just such fragments of still unidentified collections.

However, as already hinted, I was able to enjoy one very modest success in this picture puzzle game. My attention had been attracted to several separate issues, all paged and bearing the Carr & Co. imprint (136 High Street). The first one I noticed was titled as composed by Storace, the next as from his opera, *The Pirates.* That was of course suggestive, and proved to be a good lead. By searching for Carr & Co. imprints of songs by Storace, especially those from *The Pirates,* I was able, little by little, in New York, Philadelphia, Baltimore, New Haven, Worcester and the Library of Congress, to fill in the gaps and finally build up a sixteen-page collection of these songs. But I still had no title-page, and one song in the middle was lacking. However, the result was so simple and so clear that I had no hesitation in entering my anonymous collection as a bracketed item in the *Bibliography.* Imagine then my delight when almost at the last moment I found a copy of a sixteen page collection entitled *The Favorite songs from the last new opera called the Pirates. Composed by S. Storrace . . . Philadelphia, Printed at Carr & Cos. Musical repository, 136 High St.* Everything was in order and exactly as I had reconstructed it—but now with title-page and missing song complete.

To be sure, it would have been simpler if I had waited until I found the completed work instead of trying to reconstruct it out of odd leaves and sheets—but in doing so I should have missed all the joy of the chase. And what if I had never found the completed work?

However, this comparatively simple adventure of mine quite pales into insignificance beside the achievement of one of our American collectors who was able by means of various reprints in his possession to complete a collection of which he already possessed the title-page and three out of its six songs and thus identify for us the entire contents of one of the most historically interesting of all our early collections of songs, namely: *Six songs for the harpsichord or piano forte,*

composed by Mrs. Pownhall (sic) *and J. Hewitt.* This collection (published in New York in 1794) was the one in which Sonneck expressed so much interest. However he was never able to locate it or to identify its contents, nor were we until now.

These two incidents go to show that there can be exciting moments as well as monotonous routine in the everyday life of a bibliographer.

And I should like to suggest in all seriousness that some clearing house be found where these stray sheets from our early collections might be brought together. Here would be a series of picture puzzles indeed! But in this way even those unidentified detached pages which now so unfittingly clutter up space wanted for other purposes and become a general nuisance and source of much irritation might in time come into their own once more and prove of real interest and value.

But now returning from these more or less personal adventures in the field of picture puzzles to the matter of our early American publishers, we all know that the start made so auspiciously in Philadelphia in 1793 was continued with notable success throughout the decade and beyond. The well known names of Gilfert and Paff in New York, of Willig in Philadelphia and von Hagen in Boston, all stand for fine achievement. But probably to students of eighteenth century musical issues in the United States no imprint is as familiar as that bearing the names of that impressive triumvirate—B. Carr of Philadelphia, J. Carr of Baltimore and J. Hewitt of New York. This imprint stood for the very best in American music publishing of its time.

And now we ask what was being published by all these enterprising publishers in the 1790's. For one thing—they were publishing, in lesser quantity, of course, the very same things the English were publishing—the songs of Hook and Shield and Storace and Dibdin and all the rest. Also a few Haydn songs, a little Mozart, and numerous Italian airs. For harpsichord or pianoforte they were publishing sonatas by Nicolai, Pleyel and others; also so-called Overtures by Haydn (for the most part arrangements of various movements from his symphonies) and plenty of dance music—minuets, quadrilles, cotillions, and the like. They were also beginning to publish music of our own—by those pioneers of ours, Reinagle, Carr, Taylor, Hewitt, Pelissier, von Hagen—all of them feeling their way along the difficult path of conscious musical expression.

If only it were possible (as already suggested in another connection) to assemble under one roof surviving copies of all these American issues from this busy decade of publishing, what a field for the study of eighteenth century music in the United States would then be opened up to us! But failing this, there are still certain phases

of the picture that can be studied even under present conditions. For at least we can round up a sufficient amount of this material to make a representative, though limited and more or less statistical study of it. We can note what compositions were issued by more than one publisher; what compositions passed through more than one edition from the same publisher; how many copies of any one composition (in all its various issues) have survived; whether the original issues of any particular composition were *more* or *less* widely scattered among their various publishers; whether surviving copies of any one composition have been found in fairly widely separated regions.

Even though such a formula may sound rather dry and forbidding as well as inconclusive, yet its results should afford at least a glimpse into the comparative popularity of the various compositions concerned (as well as *where* they were most popular) from which data anyone with a bit of historical imagination could build up a picture of the musical taste and culture of those days in at least certain sections of the United States which should prove essentially authentic.

It is quite evident from the material at hand that this picture (in broad outline) would have to do primarily (almost exclusively, in fact) with songs—particularly the songs of those same stalwart Englishmen, James Hook, William Shield, Charles Dibdin, Samuel Arnold, Stephen Storace and William Reeve; and indeed, in the order given. For the number of these individual songs issued in the United States before 1800 drops sharply from some 140 composed by Hook to 75 by Shield, 50 by Dibdin, something under 40 each by Storace and Arnold, 15 by Reeve. After this, only scattered groups. But that heavy preponderance of Hook's songs over all others would have held true, I dare say, even in England itself. His unparalleled popularity among his contemporaries as a song writer cannot be challenged.

It is pleasant also to find our own composers well represented—Raynor Taylor with 60 titles, Carr and Reinagle some 20 odd each, Hewitt something under 20, von Hagen (Sr. and Jr.) about 10. That Hewitt and Reinagle published so few songs in these years as compared with Taylor is easily accounted for by the fact that, like Pelissier, they were too much busied with compiling and arranging and composing various operas and incidental music for various plays to find time for much individual composition. Pelissier published almost nothing during this decade; and Carr's main output came after the turn of the century.

As already suggested, when we leave the songs and pass to instrumental issues we find an altogether different situation. As against the more than 350 songs from the English composers just mentioned and 130 by our own composers, we find less than 10 instrumental issues from the English and only some 30 from the American com-

posers—i.e., a total of over 480 songs as against some 40 instrumental issues.

It may be argued that Hook was almost exclusively a composer of songs, and Dibdin, also; that therefore, as far as these men are concerned, these figures are what one would expect. And yet the British Museum Catalogue of issues before 1800 lists something like 50 titles of instrumental works by Hook (including collections aggregating half a hundred sonatas and sonatinas, no one of which was ever re-issued here, or performed here as far as I know), these along with his 420 odd songs. Dibdin, however, published very few instrumental works, mostly "lessons" for harpsichord or pianoforte, as against 228 songs. Against Shield's 61 songs listed, there are a few string duets, trios, quartets, etc. Storace, with 55 songs, published some 5 sonatas. Arnold, with 40 songs, 11 sonatas. Reeve, with 70 songs, has no instrumental issues whatever.

Thus we find our American total of 480 songs and 40 instrumental issues showing essentially the same ratio as that of the British Museum Catalogue with its 834 songs from these same composers over against their 70 instrumental issues, i.e., a proportion of about 12 to 1. It must be added, nevertheless, that of the 70 English issues a great many are collections containing numerous individual compositions, such as sonatas, "lessons," etc., while the corresponding American issues consist mainly of single compositions, mostly taken from various operas (overtures, marches, etc.) or simple dances. It would seem, then, that we all, English and Americans alike, were singers rather than players. Or was it that we couldn't quite afford the harpsichord?

It is of course impossible within the limits of this paper to do more than give this general outline in so large a matter. In the smaller, but still significant field of the publication of operatic librettos in the United States before 1800, it may be possible, perhaps, to go into somewhat greater detail. (And here once more I am working on someone else's last!)

So far as I know, no vocal score of any English or other foreign opera was issued in the United States before 1800, but librettos were fairly numerous, even reaching two, three and sometimes four editions.

A table which I have prepared lists those operas whose librettos were published in the United States before 1800, and which received at least fifteen performances in Philadelphia and New York during that period. In this table the following details are added: the year in which the opera was first produced; the year of its first performance in Philadelphia or New York; the number of its performances in Philadelphia and New York before 1800; the number of editions of libretto published, with place and date of first edition; and the num-

ber of known surviving copies of libretto (all editions). The number of performances as listed is not necessarily final. There were, however, *at least* that many. The number of surviving copies of the various librettos comes very near the mark—unless it would happen that you all rise up with the startling information that there are still copies of many such librettos to be found in your attics at home! Dull reading as the list may be, I suspect that there is material for a doctor's thesis hidden somewhere between its lines!

Composer and title	First produced	First time in Phil. or N.Y.	No. of performances	No. of editions	First Edition of libretto	Surviving copies
Dibdin's The Padlock	1768	1769	50	1	Boston, 1795	6
Shield's The Poor Soldier	1782	1785	48	3	Phil., 1787	3
Arnold's The Agreeable Surprise	1781	1787	40	3	N.Y., 1786	7
Dibdin's The Romp	1767	1792	39	2	Phil., 1792	7
Storace's No Song No Supper	1790	1792	39	4	Phil., 1792	10
Arnold's The Children in the Wood	1793	1794	38	4	N.Y., 1795	10
Shield's Rosina	1782	1787	37	3	Phil., 1787	7
Shield's The Highland Reel	1788	1794	35	3	N.Y., 1794	12
Arne's Love in a Village	1762	1767	31	1	Phil., 1794	6
Reeve's The Purse	1794	1795	24	1	Boston, 1797	3
Dibdin's The Deserter	1773	1787	22	3	N.Y., 1787	9
Shield's The Farmer	1787	1792	20	3	Phil., 1792	6
Arnold's Inkle and Yarico	1787	1790	19	2	Phil., 1793	6
Dibdin's Lionel and Clarissa	1768	1772	16	1	Phil., 1794	4
Arnold's The Mountaineers	1795	1796	15	2	Boston, 1795	9
Shield's Patrick in Prussia, or Love in a Camp	1786	1787	15	2	Phil., 1789	6
Arne's Thomas and Sally	1760	1766	15	1	Phil., 1791	1
Carr's The Archers	1796	1796	4-5	1	N.Y., 1796	14
Pelissier's Edwin and Angelina	1796	1796	1	1	N.Y., 1797	16

Now will some colleague from the Shoemakers' Guild whose particular last this is be good enough to tell me what it was that kept Dibdin's opera *The Padlock* going for over thirty years, from 1769 to the end of the century, scarcely missing a season during all that time, with 50 performances to its credit and an average of between one and two performances per season? Or the still more popular *Poor Soldier* by Shield for fifteen years from 1785 with 48 performances, an average of three performances per season? Or why was

Dibdin's *The Romp* so long in reaching here from England (some 25 years) and then have the high average of 5 performances per season? Or why were some of these librettos published here in the very year of their American première, some before, some twenty-five years after? What changes (if any) in our national taste are suggested by this operatic record? Perhaps I was right after all and these are questions for a doctor's thesis rather than a shoemaker's last!

It should be added that there is in possession of the Library of Congress a complete and perfectly preserved copy of the music of Reinagle's *The Volunteers,* which seems almost as much an opera as either Carr's *Archers* or Pelissier's *Edwin and Angelina* except in name. On its title page it is called a "musical entertainment" but it was advertised as a "comic opera." Its libretto was written by Mrs. Rowson. Peculiarly enough, and in marked contrast with the other early American operas with their numerous surviving librettos but almost no music, we have here all the music and no libretto. *The Volunteers* received two performances in Philadelphia in 1795, thus antedating in production both Carr's and Pelissier's operas. It contains some thirteen numbers (all vocal) consisting of solos for various voices and two duets—one forming the finale.

I am sure it must be evident to all of you that this paper is based almost solely upon my work in connection with the Sonneck *revision* and deals only with the material found there. By the same token it may seem to you that I am rather brazenly attempting to publicize that work, which is soon to be published by the Library of Congress. And of course it is true that I do hope you will all want to find a place for it upon your shelves. In a certain sense I can say this quite disinterestedly, for it is a sad fact that Government publications pay no royalties! However, I am glad to say that this slight financial deficiency has been more than made good already—in the richly rewarding acquaintance with many of you—an acquaintance and friendship which I should probably never have enjoyed had it not been for this *revision,* and the truly fascinating research involved in its preparation. May I express the hope that somewhere in its pages you may yet perhaps find certain coals worthy of being carried to Newcastle.

Presented at Buffalo, December 5, 1942.

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